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DRAMATIC MIRROR

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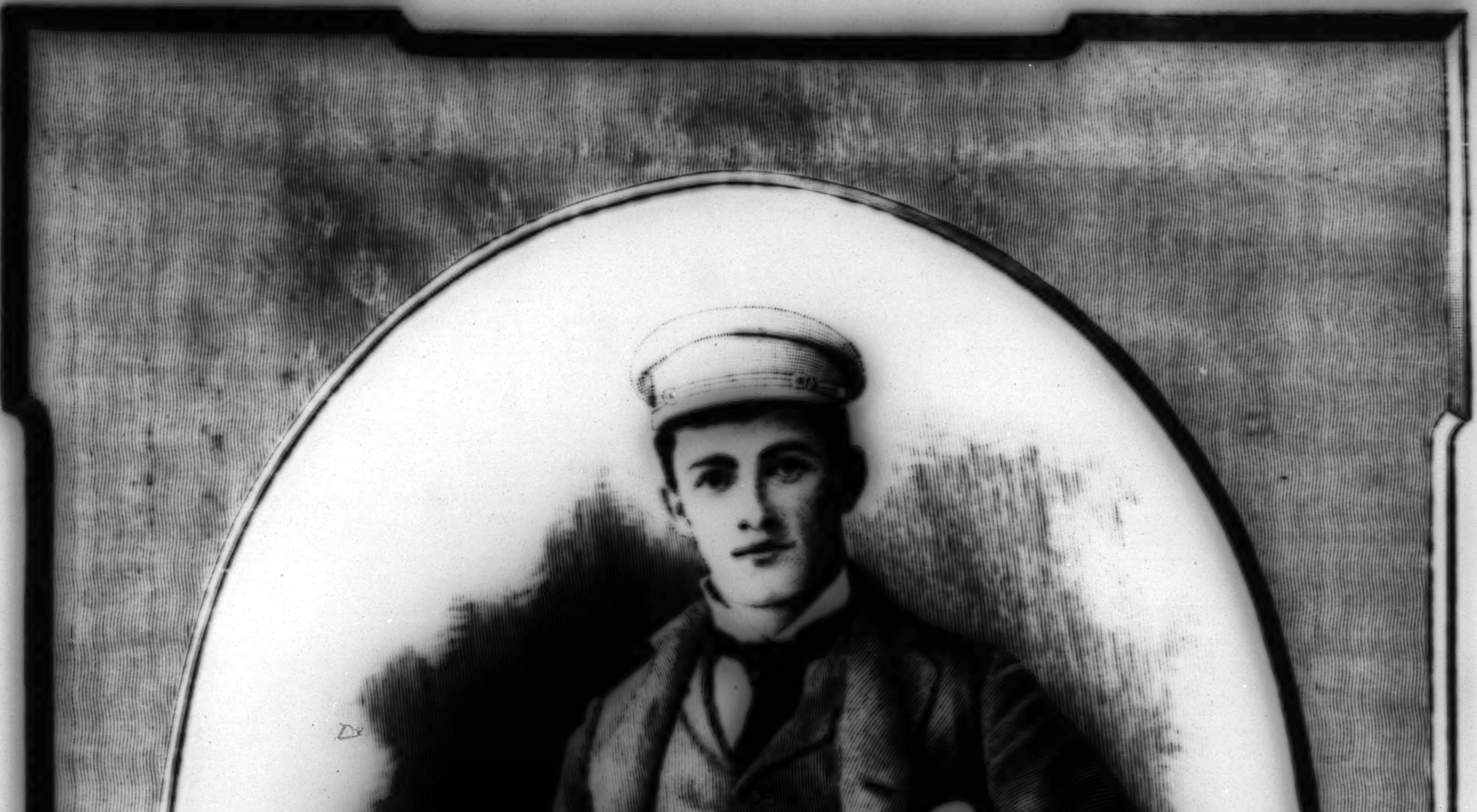

FITZGERALD MURPHY.

SOLD OUT!

The entire edition of the Christmas Mirror is sold. Not a copy remains in the hands of the news companies or in this office. In order to fill prepaid mail orders we bought up all the copies that we could find last Saturday on news-stands in New York. Most dealers had none left, and the few collected were not nearly enough to meet the large requirement. Accordingly, we have returned the money received from all whose orders could not be filled, and we are obliged to give notice that no more copies can be supplied.

AT THE THEATRES.

Star.—The Professor's Love Story.

Comedy in three acts by J. M. Barrie. Produced Dec. 19.

Professor Goodwillie	E. S. Willard
Agnes Goodwillie	Ethel Douglas
Effie Proctor	Emma Rivers
Dr. Cosens	H. Cane
Dr. Yellowless	Hugh Harting
Sir George Gilding	Louis Massen
Lady Gilding	Maxine Elliott
The Dowager Lady Gilding	Nannie Craddock
Pete	F. H. Tyler
Henders	Royce Carleton
Lucy White	Marie Burroughs

A dramatization of The Professor's Love Story by its author, was produced Monday night by Mr. Willard at the Star, this being its first showing on any stage. The same version is said to have been held for some time by Henry Irving, although the suggestion of its use came from Mr. Willard.

The story has been quite skilfully handled. The main idea lends itself more reasonably to lengthened treatment in a book than for the theatre, and in less apt hands than Mr. Willard's it would not continue with consistent humor for so long a time as it is now made to do. His skill and talent make the leading movement so enjoyable that the relative incidents of humor contribute the more to the general pleasure, and, as a whole, under present circumstances, the comedy may be said to be a valuable addition to Mr. Willard's list of plays.

A professor of electrical science has grown prematurely old by intense application. His sister, disappointed in love, guards him jealously and selfishly from women, while she takes all needed care of his wants. She leaves him for a month in London. He engages a pretty woman as his secretary, and falls in love with her. He cannot work, and sends for his physician, a school fellow, who discovers what is the matter, but whom he will not believe when the truth is told to him without a disclosure of the object of his affection. To escape the unknown woman he flees to his native Scotland, taking his secretary with him, and pursued by a young widow who has determined to marry him. The widow and the sister separately endeavor to prevent the natural climax, but in vain. The professor at last learns the truth, and with renewed youth becomes happy as a benedict.

The second act presents a refreshing series of scenes in a wheat field, where the plot turns happily. Here the pretty secretary, insulted by the sister and the widow, brings her lover to his senses by a pretty trick that the widow had devised for her own purpose, and here a subordinate and comic love episode is enacted by Scotch peasants.

The part of the Professor gives Mr. Willard opportunity to illustrate new shades of his ability as a comedian. He is delightful throughout.

Marie Burroughs acted the part of the pretty secretary with ingenuity, tact and charm. Mr. Cane was competently humorous as the confidential physician. Nannie Craddock did not fully realize her opportunities as the young dowager, being too artificial. Louis Massen did not have a happy part as a member of Parliament who wished to reform women's attire, and who carried a scythe clumsily in the wheat field to illustrate his sympathy with labor. As his wife, Maxine Elliott was dressed prettily, and acted prettily. Ethel Douglas imparted all necessary acidity to the role of the solicitor's sister; Emma Rivers was clever as the professor's housekeeper beloved by two Scotch lads; and Royce Carleton and F. H. Tyler—especially the former—gave most enjoyable character bits as the lads themselves.

The play was excellently and effectively set, the wheat-field scene, by Homer Emens, winning delighted approval. The audience filled the theatre, and was enthusiastically favorable.

Niblo's.—After Twenty Years.

War drama in three acts, by John Crittenden Webb. Produced Dec. 19.

PROLOGUE.

Aaron Abraham	Edwin F. Mayo
James Burgess	James B. Watkins
Henry Redding	Arthur Smith
Antonio Gazzalo	David Rivers
Sidney Stanhope	Howard Crisp
Francis Stanhope	Joseph Hazelton
Lady Everham	May Texas
Mary Douglas	Grace Court

THE PLAY.

Major Edmund Douglas	Edwin F. Mayo
Francis Stanhope	Joseph H. Hazelton
James Burgess	James B. Watkins
Aaron Abraham	Edwin F. Mayo
Barney Malone	Harry Groesbeck
Antonio Gazzalo	David Rivers
Henry Redding	Arthur Smith
Major-General Mead	Watkin Grey
Edith Mordaunt	Frances Graham Mayo
Mrs. Mordaunt	Mamie Dallas

After Twenty Years, a melodrama new to this city, made its first appearance at Niblo's on Monday evening, and seemed to please the audience assembled.

The scenes are laid in England and in this country, eventually arriving at the field of Gettysburg.

The story deals with a villain, who conspires to have his brother murdered and his child spirited away in order that he may succeed to an earldom. This he partially accomplishes through the aid of other deep-dyed villains, but eventually he is unmasked after twenty years of suffering for nearly all the characters concerned, finally dying in the Confederate service at Gettysburg.

Edwin F. Mayo in the dual-role of a young Union officer and a villainous old London money-lender was dramatic, and received several recalls. The company gave adequate support, and the scenery was carefully managed.

Tony Pastor's.—Variety.

The usual large Monday night audience was present at Tony Pastor's and an entertaining programme was heartily enjoyed. Cleverest of the acts was that of Sheffer and Blakely, whose "Possum and Sweet Potatoes" song had the true darkey essence and whose adherence to the delineation of negro character was refreshing. Vesta Victoria sang several new songs. Mr. Pastor gave old favorites and one or two new topical ditties. Tessie Langton caroled blithely. Lillie Western performed on her varied musical instruments. J. W. Kelly convulsed his hearers, and Mlle. Charcot did her hypnotic specialty. A strong bill is announced for Christmas week.

Koster and Bial's.—Vaudeville.

Koster and Bial fittingly celebrate their twenty-fifth anniversary of partnership this week by distributing to those in attendance a handsome souvenir book describing the business of this popular firm, and containing photographs of the various artists that have appeared at their hall. The first instalment of these books were presented on Monday night, and were highly prized by the recipients. There was no change in the programme on Monday night. The same excellent bill of last week was repeated with increased satisfaction to a large audience.

Windsor.—Wife for Wife.

Wife for Wife, a melodrama of the times before the war, in which John A. Stevens used to star, attracted a fairly large audience at the Windsor on Monday night. Joseph Slaytor, who assumed the leading part, was a vigorous and manly Edward Walton. Lottie Winnett was equally effective as Edith Winton. Both Harry Glazier and Nellie Lawrence as George and Grace Courtright respectively were efficient. The rest of the cast was above the average.

Jacobs'.—Lord Rooney.

The musical farce, Lord Rooney, was witnessed by a large and well-pleased audience at Jacobs' last night. The piece contains some laughable incidents, and many songs, dances, and specialties are introduced, among them an excellent skirt dance by Kate and Josie Rooney, and several vocal selections, excellently rendered by Carl Rudolph. Tom Peasley as Lionel Bedford, and John D. Griffin as Pat Dugan deserve a word of praise. Next week, Shadows of a Great City.

Park.—Equine Paradox.

Professor Bartholomew is easily one of the best and most interesting trainers and exhibitors of horses in America. As he says himself his twenty four educated horses do everything but talk. They are handsome animals, and answer to every command of their master without hesitation. A large audience was interested continually on Monday by the actions and tricks of the horses, and demonstrated frequently that it was entertained and instructed by the performance.

People's.—A Parlor Match.

The large audience at the People's Theatre last night proved the undiminished popularity of Evans and Hoey, who appeared in their new version of A Parlor Match, which was so heartily endorsed on Broadway earlier in the season. The older parts of this funny farce are still enjoyable, while the newer embellishments alone furnish enough laughable matter for a whole show. Evans is very amusing, and Hoey's new songs invariably capture the house.

Grand.—The Silver King.

That potent melodrama, The Silver King, opened an engagement for a week at the Grand Opera House last night to a promise of prosperous business. It is produced under the personal direction of Carl A. Haswin, who effectively appears in the leading part. The scenic equipment is excellent, and the exciting periods of the drama stirred the audience last night as strongly as though they were new.

Imperial.—Vaudeville and Ballet.

The Imperial Music Hall has become a city feature, and is nightly visited by a crowd. Its convenience to Broadway and the vicinity that is lively by night is a strong point in its favor. The management offers a steadily good vaudeville entertainment. The show lasts four hours, and thus ought to satisfy those who always want a great deal for their money. Thornton, Fleurette, Kennedy, and other performers of note hold forth this week.

Columbus.—A Fair Rebel.

A Fair Rebel was presented at the Columbus Theatre last night before a large house. Fanny Gillette as Clairette, the fair rebel, gave a very pleasing performance, and Edward Mawson was well received. They are supported by an excellent company.

Harlem Opera House.—Alabama.

Alabama, Augustus Thomas' charming Southern comedy, was presented on Monday night at the Harlem Opera House by A. M. Palmer's stock company. It was warmly greeted by a large and appreciative audience. Mr. Barrymore is back in his old role, and with few exceptions the cast is as strong as that of last season.

At Other Houses.

Little Tippett closed at Herrmann's Saturday night. To-night (Tuesday) the Manola-Mason company will begin an engagement with a three-act comedy by William Young, entitled If I Were You, and a one-act love story by Stanislaus Stange, called The Army Surgeon, in which the author will take the leading part. John Mason and Marion Manola are supported by Annie M. Clarke, Robert McWade, Herbert Archer, Edward P. Temple, Hattie E. Schell, and Polly Winner. Wesley Sisson is the manager.

Carmencita appeared on Monday night at the Broadway Theatre, and in so far as she could she made less distressing the performance of The Prodigal Father.

The popularity of Robin Hood at the Garden continues.

At Proctor's Neil Burgess still personates the spinster happily in The County Fair.

A Gilded Fool at the Fifth Avenue is presented by Mr. Goodwin to very large audiences.

Comedian Seabrooke in The Isle of Champagne has achieved a popularity at the Manhattan that surpasses any favor won in comic opera this season.

The careful and artistic illustration of Sardou's Americans Abroad by Mr. Frohman's sterling company is crowding the Lyceum.

Mrs. Potter and Mr. Bellew are still the sensation at the Union Square in Thérèse.

The Fencing Master, successful at the Casino from the start, still continues in favor.

Manager Hanley proudly announces that The Mulligan Guard's Ball still draws large and happy audiences to Harrigan's Theatre.

The engagement of Aristocracy at Palmer's has been extended to include January in order to meet in some measure the unfailing popularity of this play.

THE BROOKLYN THEATRES.

Columbia.—Men and Women.

Charles Frohman's stock company appeared last night at the Columbia, presenting De Mille and Belasco's Men and Women with the original cast, including William Morris, Frank Mordaunt, Odette Tyler, Sydney Armstong, and Cyril Scott. The strong scenes of the play were heartily applauded. The Lost Paradise and The Councilor's Wife will be given next week.

Park.—Blue Jeans.

Blue Jeans began its second week's engagement at the Park last night, and a crowded house proved the unfailing popularity of the piece in this city. The American Minister, with W. H. Crane, is announced as the Christmas week attraction at the Park. The Messrs. Sinn have also arranged for The Country Circus, which will be presented at the Academy of Music Christmas week.

Grand.—Held in Slavery.

Held in Slavery, a nautical drama abounding in songs, dances and specialties, had an enthusiastic reception last evening at the Grand Opera House. Martin Hayden, the author of the play, appeared as Julian, and Anna Boyle acted the leading female role. Both parts were capably assumed, and the rest of the cast were seen to advantage.

Lee Avenue.—Henry Burlesque.

Ta-ra-ra, and a travesty on The Tar and Tartar, with specialties, was the programme at the Lee Avenue last night. The encores were liberal, and the house large. Mrs. Potter and Mr. Bellew will be seen here next week in Thérèse.

Bedford Avenue.—A Breezy Time.

A Breezy Time, a farce-comedy, was given at the Bedford Monday night. The house was large. Dancing and singing were prominent features. E. B. Fitz and Kathryn Webster took the principal parts. Next week, The Operator.

Novelty.—Gus Hill.

Gus Hill's diverting World of Novelties, a capital bill of specialties, was given to a good-sized house Monday night. A Kentucky Girl is the next attraction.

ELKS' NEW LODGE ROOMS.

The New York Lodge of Elks will take possession of and inaugurate its new lodge rooms on Sunday, Jan. 1. They have arranged to hold a reception in the afternoon at which dedicatory ceremonies will be performed. In the evening a "social" will be held. Invitations have been sent to many prominent persons by the invitation committee, of which J. J. Spies is chairman. The new lodge rooms are at the corner of Twenty-seventh Street and Broadway.

REFLECTIONS.

Rose Coghlan was in town on Sunday.

Minnie Renwood, the serpentine dancer, has returned to town.

Lulu Klein, the clever wife of Albert Bruning, has completed another play.

W. A. McConnell, manager of Robert Downing, is springing a series of novelties in the way of press work on the patient public.

Maggie Cline is still indisposed.

In Old Kentucky will be the first play to deal in a truthful way with the pastoral side of Kentucky life, for Litt and Davis. It is in four acts, and is "remarkably strong."

Lizzie Daly has left The Dark Side of a Great City company.

All goes well with the preparations for the children's festival to be given at Tony Pastor's on Christmas night, says Aunt Louisa Eldridge.

J. K. Emmet was in town last week. Mr. Emmet compliments in the highest terms our Christmas issue. "The paper deserves especial credit," he says, "for the space and money it has given to its illustrations and its letterpress."

On Dec. 24, Frank Karrington will withdraw from Underground, in which he is starring.

The Nashville Humane Society has made May Ten Broeck an honorary member, the honor resulting from her distribution, through the *American*, of that city, of one hundred copies of "Black Beauty," the humanitarian book on the horse.

At Plainfield, N. J., last Friday night, Kathryn Webster, of A Breezy Time, made a hit with a song entitled "Ting-a-Ling Tay."

Quite a number of New Yorkers went to Washington on Friday to attend the matinee for the benefit of the Washington Press Club.

Notices that must please him have been given of Harry Corson Clarke, who is playing the title-role in Dr. Cupid throughout the South.

Among sojourners in town is Edith Kenward, of Mr. Wilkinson's Widows. She will remain until Thursday.

The assistant editor of the *Forum*, John D. Barry, is the dramatic editor of the artistic new weekly society paper called *Vogue*.

It is reported by James Jay Brady that Hallen and Hart are doing capital business in The Idea.

Josephine Hall, of the Aristocracy company, is learning to play the zither. She plays already the piano, banjo, and mandolin. What next?

In consequence of the collapse of Mrs. Bernard-Beere's season, Grace Huntington is at liberty.

At the close of this week Charles Benton will retire from A Breezy Time to announce the production of an English melodrama in Philadelphia on Jan. 9.

The friends of Lucky Thurlow, a soubrette, will regret to learn that she is dangerously ill at her home in this city.

Among actors at liberty is Irving Williams, who has appeared in the support of Fanny Davenport, Fanny Russell, Sadie Scanlan, Doré Davidson, and under the management of T. Henry French, and J. M. Hill. Mr. Williams is a careful and zealous character actor.

The season of Carl A. Haswin's Silver King is remarkably prosperous. The favorite play is finely acted and beautifully mounted. Several nights last week the S. R. O. sign was hung out at the People's.

The engagement is announced of Lydia Barry to J. D. Taylor. Miss Barry is the daughter of William Barry of McKenna's Flirtation fame, and Mr. Taylor is the treasurer of the Temple Theatre at Camden, N. J.

The authors of Drifting, the one-act piece acted at Proctor's on Thursday night under the auspices of the Theatre of Arts and Letters, Emma V. Sheridan-Frye and Evelyn Greenleaf Sutherland, occupied a box during the performance, and held an impromptu reception of their friends. Both are now residents of Boston.

The engagement of John Drew at the Standard Theatre will end on Jan. 21. Minnie Seligman-Cutting will then appear there in My Official Wife. Miss Seligman's engagement will last three weeks. She will be followed by Charles Frohman's Comedians, who will remain until the end of the season.

It is indicated by reports from the road that Sheridan Block has made a success as Jack Gordon in Her Fidelity. It is said that Mr. Block acts with such force and conviction that he receives nightly several recalls.

A handsome pamphlet souvenir of the twenty-fifth anniversary of their appearance in New York as caterers of refreshment and entertainment have been issued by Koster and Bial. The book contains pictures of the more prominent performers that have appeared under their auspices, as well as pictures of their various establishments in this city.

H. J. W. Dam, known to New York newspaper men as Harry Dam, has had his play, entitled Prince Karatoff, produced by the Kendals in Birmingham, England. The piece is said to have scored a success. The author was complimented by a supper given by the Kendals at the close of the performance.

The dramatic critic of the Chicago *Inter-Ocean*, Elwyn A. Barron, says of W. H. Powers, the Irish comedian: "He has decided talent, and a rich, full, and well-cultivated light baritone voice. Mr. Murray awakens a positive admiration. His manner is graceful, his methods are pleasing, and his action is governed by much intelligence."

G. B. Bunnell's New Grand Opera House, at New Haven, still continues to be prosperous, and companies playing there are reported to be looking after return dates, or securing time for next season.

The report that Edward Vroom has been engaged for Blue Jeans is erroneous. Mr. Vroom is starring successfully in romantic dramas, supported by The Players' Stock company. He is preparing now for an important production later in the season.

John Ince and Frank Rich have formed a partnership to carry on a theatrical exchange at 236 Fourth Avenue. They will represent theatres and book companies.

F. H. Wakefield, prominent and successful both as journalist and press representative, is at liberty. Mr. Wakefield's work on the Detroit *Journal*, and in connection with leading attractions, is too well known to require endorsement.

Richard Mansfield and his company are rehearsing The Merchant of Venice for a revival at an early date.

Thomas E. Shea writes to Alfred Ayres with reference to the latter's criticisms in THE MIRROR last week: "I desire to thank you for your very interesting column in this week's DRAMATIC MIRROR. It's really too bad that our supposed first-class actors and actresses know so very little about reading, and how essential it is to the artist. One so seldom takes up a paper, periodical, or book relating to the drama where one is benefited that your column was a relief and a pleasure. While I am in the sensational rut, my heart and soul are in sympathy with your ideas, and I admire you for the stand you have always taken in behalf of right and proper reading."

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THE

NEW YEAR'S DRAMATIC MIRROR

The Regular Issue for Next Week, Enlarged, Illustrated and Containing Many Special Features.

PRICE 10 CENTS

No Increase in Advertising Rates. Advertisements Taken Until Saturday, Dec. 24.

THEATRE OF ARTS AND LETTERS.

Drifting.

Play in one act, by Emma Sheridan-Frye and Evelyn Sutherland. Produced Nov. 15.

Ralf Guion	Nelson Wheatcroft
Tom Hillary	John C. Buckstone
Mr. Berkeley	R. J. Dustan
Mrs. Berkeley	Adelaide Stanhope
Maida	Kuhne Beveridge

Mary Maberly.

A dramatic impression, by Frederick J. Stimson ("J. S., of Dale"). Produced Nov. 15.

Tom Bruton	Eben Plympton
Arthur Lestrange	Charles Mackay
Major Brandon	Charles Walcot
Lord Plumtre	John Kellerd
Welters	Frank Mills
Chiltern, M. P.	Russ Whytal
Earl of Strangeways	Julien Barton
Duke of Trappington	Julien Greer
Mary Maberly	Dorothy Dene
Lady Lauriston	Mrs. Thomas Whiffen
Lady Strangeways	Eleanor Moretti

The adroit promoters of and the eminent sponsors for the Theatre of Arts and Letters probably felicitate themselves upon the inceptive event of that enterprise, no matter what the outside world—which includes the regular theatre—may think of it.

From the standpoint of the promoters and sponsors, it was successful. To the habitual theatregoer it was interesting because it afforded a study of novel conditions of patronage and conduct as well as of novel stage pieces.

The first performance was in the Twenty-third Street Theatre. A canopy covered the sidewalk from curbstone to entrance, as at some carefully-dressed function of society, and the crush was of private equipages instead of pedestrians.

No woman was permitted to wear hat or bonnet, but the fair portion of the audience had not forgotten to adorn the head. Luxuriant tresses were arranged in all the styles that fashion dictates, and all the fashions that individual and independent taste suggest.

There was no orchestra. As some orchestras are made up, this may be regarded as a pleasing reform. But there was no lack of sound. Conversation was carried on in the intervals as it had never before been heard in a theatre, even at the opera. It was a large audience, with very few nobodies in it; and where wit and wisdom gather, talk must ensue.

The play may or may not prove to be the thing in the Theatre of Arts and Letters. Time will determine. But there can be no doubt that this intense sociability of its audience will carry the institution a long way.

The audience was hushed by strokes upon a chime of bells, and the curtain lifted upon the one-act play, Drifting. A middle-aged man who has idled all Summer with an impressionable girl comes to bid her good-by and to assure her that he has meant nothing serious by the association. She has fallen in love with him, however, and discloses it in every tone to the audience, while he remains obtuse. He talks like a conceited ass, and she conducts herself like a silly child. She cannot bear to part, and asks him what he would do if such a girl as she were to confess that she loves him. He replies that he would love her, and becomes impassioned; but she excuses herself with the pretence that she has asked him a hypothetical question. She meant another girl. And as he goes out she falls in a faint.

Mr. Wheatcroft gave as much character to this alleged "man of the world" as the lines permitted. Kuhne Beveridge, who has been known to the amateur stage in the West, and has won attention here for her skill as a sculptor, acted the part of the maiden. She delighted the eye, but invested the part with a mawkishness that destroyed the very small suggestion of dignity possible of it. The others in the sketch had little to do, and did it. A young man, who loves the girl and protests with the middle-aged flirt for trifling with her affections, had a few moments on the stage, but was interesting only in his exit. When forced to leave the girl with her elderly associate he electrified the audience by his vigorous enunciation of the word "damnation."

Mary Maberly is described by its author as "a dramatic impression." Undoubtedly there are weak as well as strong dramatic impressions. This play—it will here be called a play despite its author's apparent doubt about it—embodies a story that would excite the measure of interest that is invoked by the average modern tale in a magazine. The scenes are in London. Two young men—one a few years older than the other—have struggled with small success at the law. They are of society, and are first seen at a ball in honor of the debut of Mary Maberly, a handsome young woman. Here each discloses to the other his love for Mary. Their friendship is such, however, that each agrees to abide by the fate that befalls upon a declaration to the young woman; each agrees to fortify the small fortune of the successful man with his own; and it is understood that the unsuccessful one shall go to Australia. The younger of these lovers, after both have been several times balked of an interview with Mary by her worldly and skilful mother during the ball, at last gets a moment with the fair one and declares his love. She hesitates in embarrassment and is unable to acquit herself before her watchful mother again carries her away. But she accidentally drops a rose as she disappears, and this is taken to mean favorable intention, and the friends agree, the one in happiness and the other in misery, that she has chosen the younger man. As the curtain falls on the first act the elder says he will be off for Australia.

Ten years elapse. The scene is in a London club. Mary did not marry the young lawyer, but gave herself to a man of great wealth, though of little character. Her husband is a heavy speculator and bettor on horses. He is disclosed asleep in a chair in the club, worn by dissipation and waking only to follow the races, while his wife at home is followed by "a friend of the Prince," and a figure in scandals. Enter the lover who went to Australia ten years ago—a man now successful beyond all expectations, self-poised, the inheritor of a title, and the talk of London. He is bearded, and old friends do not recognize him under a new name. One member of the club, Major Brandon, who was present at the fatal ball ten years ago, and who, knowing the love of the young man for the girl, tried to outwit the mother to give them opportunity, recognizes the Australian, and to him the Australian loudly develops the purpose of his return. His friend, whom he had thought happily married to Mary, came to him in the bush a wrecked man, and died in his arms. He has returned to ruin the man Mary married, and to blast her life, too, if he can, for revenge.

Mary's husband falls into the speculative hands of the Australian and is on the verge of ruin. He is already a wreck from drink. "The friend of the Prince," who has lent money to Mary's husband, pursues her with his addresses and wrings from her a half-consent to elope with him. They are to meet at a party and perhaps fly from there. The Australian, who has disclosed his identity to Mary during a visit to her house, now realizes that he still loves her. She confesses that she loved him instead of the friend he had set out to avenge. He sees the villainy of "the friend of the Prince," turns up at the party, and at the moment when the latter had planned to carry off Mary, faces him down and sends Mary home in her own carriage. Thus endeth "a dramatic impression."

The play has conventional characters, drawn with conventional literary skill, and with very superficial knowledge of social usage in London. In a book, some of the characters, notably the lover who banished himself to Australia—a country of adventure if not of hardy romance—the familiar major, and perchance the "friend of the prince," could be made to perform something. In the play they stand around and converse about what they have done or intend to do. The end is certainly unconventional and modernly literary. It is anything but dramatic. The witness may finish it in imagination as he will.

Mr. Plympton, who was brisk and vigorous as the elder of the lover-friends at the start, brought back with him from the antipodes an enjoyably melodramatic atmosphere. He seemed really to be able to do far greater wonders than he actually accomplished. And this, perhaps, typifies reserved force.

Dorothy Dene, the English actress, made her first American appearance as Mary. The part was so weak as to be utterly valueless as a standard of ability. She is a handsome woman, and she has ease and grace.

Charles Walcot added from his own skill as an actor to the part of Major Brandon. Frank Mills was picturesque as Walters, the dissipated husband. Julien Barton gave character in whiskers, if in no other way, to the part of the Earl of Strangeways; and Eleanor Moretti, as his over-young wife, was hysterically vivacious.

There was a good illustration of refined comedy in the first act, where the scene was in a conservatory during a ball. The early incidents were developed here with good effect, and some particulars of the scene at the club in the second act were managed with skill. But from this on the play was wearisome.

Both efforts had every benefit that the skill of the producer and the stage manager can give, and Eugene Wiley Presbrey and Walter Bellows respectively in those positions deserve praise for accomplishing so much with the material at hand.

Perhaps the most remarkable thing about the audience was its susceptibility to the lines and devices of appeal that generally take forcible hold upon that much-ridiculed part of an out-and-out theatre called "the gallery."

THE NEW SOUTH.

The New South is in active rehearsal at the Broadway Theatre, and its production there on Jan. 2 is looked forward to with interest. It is said that this is a new play in the full sense of the word. General ideas and characters that are novel to the stage are introduced, and in San Francisco, the press and public were a unit in praising its originality. The production will serve to introduce a new actress to a New York audience, Phoebe Davies, who for years has been a favorite in the West. She is young, and is said to be unusually clever. Mr. Grismer is an actor of high standing. The cast will include James A. Herne, who will play a modern negro politician; Harry Davenport, Frank Lander, Venerable Ben Cotton, Scott Cooper, Frank Mackaye, Marie René, Katherine Grey, and Belle Bucklen. The New South plays the Academy of Music, Baltimore, Christmas, with the New York cast and scenic effects.

FITZGERALD MURPHY.

Fitzgerald Murphy was born twenty-four years ago in Cahirciveen, County Kerry, Ireland. Gaelic was his cradle tongue, and he still speaks it fluently. He received the rudiments of his education at Christian Brothers' Monastery.

In 1881 he emigrated to America. He came over in the steerage and landed in Castle Garden with twelve years to his age and half a sovereign in his pocket.

In 1882 he met the late John Boyle O'Reilly, the Irish poet and patriot, in Boston, and O'Reilly gave him the position of printer's devil on the Boston *Pilot*. While there young Murphy wrote a number of poems. Shortly he graduated into journalism. His first play, Shamrock and Rose, acted by amateurs, has been published.

Three years ago he came to New York and became a reporter on *The Morning Journal*. While on that paper he wrote two plays, The Power of Passion, based on the Kreutzer Sonata, and Bit of Blarney, written in four days on a bet.

He then joined Margaret Mather's company and played eighteen parts during a season. At the end of the season he joined the reportorial staff of the *World*, and he wrote for that paper a "story" about Don Juan that pleased Richard Mansfield so much that he engaged Murphy to be his secretary.

He left Mansfield to go starring in a play called Neil Agrah, a version of his first play. "The inexorable law of the survival of the fittest," writes Mr. Murphy, "extinguished my stellar brilliancy in a merciful eclipse."

A year ago he became associated with Carroll Johnson, and attended to the business ahead of the company all through the tour of the Pacific coast. He is now treasurer of Carroll Johnson's company.

While ahead of the company Mr. Murphy wrote The Irish Statesman. It was produced in Jersey City a fortnight ago, and it pleased much the audience and a number of theatrical men from New York.

Mr. Murphy has completed an Ibsenesque play called Do Unto Others, which has individuality and point, and he is now writing Ol' Jug for Hattie [illegible].

He is a self-made man, is a thorough Bohemian, bears a striking resemblance to Aubrey Boucicault, and is engaged to be married in time to a California girl.

A GIFT TO THE LITTLE CHURCH.

Acting upon a suggestion from W. H. MacDonald, of the Bostonians, John E. Nash, stage manager of that company, recently set in circulation among its members a paper upon which were subscribed donations to the Little Church Around the Corner. When the paper was filled, Mr. Nash took it, with the amount represented upon it, to Dr. Houghton, rector of the church, and was warmly thanked for the contribution.

Upon learning subsequently that a dramatic paper in this city had handled subscriptions for the church, Mr. Nash took the subscription list of the Bostonians to this paper, supposing that its editor would be pleased to add them to his own list. But Mr. Nash was astonished by a point-blank refusal on the part of the dramatic paper to publish the Bostonians' list or in any way to include it with its own. The excuse given was that the money should not have been handed to Dr. Houghton, for whom it was intended, but to the dramatic paper, which might thereby have gained an advertisement.

The list of the Bostonians' subscriptions to Dr. Houghton's church follows:

W. H. MacDonald, $10; Tom Karl, $10; H. C. Barnabee, $10; Mr. Hoff, $5; John E. Nash, $5; Miss D'Arville, $7.50; Eugene Cowles, $10; Davis, $5; D. M. Demey, $10; Mr. Lang and wife, $2; Helene Feltham, $1; Marie Morrelle, $1; Georgia Newell, $1; Elsie Sheldon, $1; Bertha Walfinger, $2.50; Josephine Bartlett, $2; John Walsh, $1; J. E. Miller, $1; A. P. Ryder, $1; L. L. Studley, $5; Mr. Howland, $2.50; Sinclair Nash, $1; Lillian W. Tuttle, $1; John H. Palmer, $4; William H. Palmer, $1; Louise Cleary, $5; O. F. Newsberg, $1; Hawthorne Sisters, $2; Frank Emerson, $1; M. E. Howard, $1; Clem Herschel, $1; George Frothingham, $3; Will T. Ellwanger, $1; William H. Peart, $1; Mrs. Towle, $1; J. Hieber, $1; Clara Dixon, $1; Flora Finlayson, $3; Harry S. Gale, $1; C. Dodge, $1; Henry Fowle, $2; Harry Kopp, $1; F. Diard, $3. Total, $118.

In formal acknowledgment of which Dr. Houghton has written this letter:

1 EAST TWENTY-NINTH STREET,
Dec. 6, 1898.

My Dear Mr. Nash:

When in person, through you, I thanked my good friends, the Bostonians—shall I call them?—for the $118 which, of their own accord, they had so kindly given for the uses of the Church of the Transfiguration, "The Little Church Around the Corner" as the members of the profession are wont so tenderly to call it, I said that I would make to them, through you, in writing, a further acknowledgment.

I regret much the delay that there has been in my so doing. But I am sure that each "Bostonian" would cheerfully excuse it, could she or he have knowledge of the manner in which my time has been passed in the meanwhile—of the little leisure that has been mine, owing to the almost more than usual glad ministering that I have been permitted to render to those who have needed and desired my services. Then, too, I could ask of their charity, that it be borne in mind that I am no longer young with all the promptness and alacrity of youth—except in so far as the heart is concerned—but well on in years.

Still, albeit there has been this delay in the writing, there has been no delay in the action of something that was far better. The morning after you put in my hands the gift of my friends to the church I laid the same upon the Altar, at the celebration at seven o'clock of the Holy Communion, in the name and behalf of those from whom it had come, asking God's acceptance of it, and His blessing upon each one of them.

May His blessing indeed rest upon them evermore. May He strengthen them one and all to withstand their whatsoever temptations, and succor them in their every time of need.

Indeed, I appreciate fully what my good friends have done for the Church which is dearer to me than I am to myself, and I am more tenderly touched by it than I can say.

I enclose the paper which you asked me to return. Could I have the autograph of each one who has had part in this matter, I should be greatly gratified. Yours very sincerely,

G. H. HOUGHTON.

CLAY CLEMENT'S SUCCESS.

Clay Clement, the tragedian, has been so successful during the past few months in The Bells that he has decided to use that play exclusively during the rest of his season, which includes bookings through the month of May. This change of plan will necessitate a reorganization of his company, which will take place immediately after his New Orleans engagement. Managers insist upon The Bells, and it is with reluctance that Mr. Clement has decided to abandon temporarily his heavier productions, especially Hamlet, in which he has won great praise wherever he has appeared in it. Special scenery, lights and properties are being prepared for The Bells, which will be made one of the most complete productions on the road.

SUCCESSFUL IN THE FAR WEST.

Richard Foote, remembered as an actor in this city several years ago, writes from Merced, Cal., and appears to be doing well in that country. He says: "I am the best 'barnstorming' attraction on the Pacific coast, getting the highest admission fee, the swellest audiences, and the most attention from the press. My position, as far as the small towns are concerned, is assured. Nothing could destroy my popularity but myself, and be assured I will not. Of course I have to play the toughest mining camps, the wildest interior towns, but I play Richard, Othello, Melnotte, Ruy Blas, Don Cæsar, David Garrick, etc., and I am happier than I would be playing a mantelpiece hero at Daly's."

THE EDEN MUSEE.

The Eden Musée, in addition to its regular feature of "the world in wax," this week offers several noteworthy attractions. The Princess Lily Dolgorouki makes her first American appearances as a violinist, coming with the honor of the special patronage of the Empress of Russia. Madame Marie Selika, "the original brown Patti"; Monsieur Guibal and Marie Greville, in magic and psychonotism; Audo and Omne, the Japanese wonders; and Danko Gabor's Hungarian orchestra make up a stage performance alone quite remarkable. Matinees are given on Wednesday and Saturday.

JANAUSCHEK'S LARGE BUSINESS.

Frank Hawley, Madame Janauschek's manager, has made several alterations in her route, cutting out a number of one-night stands in order to fill the time in cities. Business has been gratifyingly large with the great tragedienne, and for that reason applications have been made for engagements by a number of managers in the principal cities. Macbeth has been the feature of the tour, but Mary Stuart and Meg Merrilies are played also. Mr. Hawley reports that the critics everywhere concur in the opinion that Madame Janauschek's support forms the best legitimate company seen in years.

THE AMARANTH IN OURS.

The Amaranth Dramatic Society of Brooklyn presented Ours last Wednesday evening at the Brooklyn Academy before a large audience. The parts were well sustained and the scenery and stage settings were all that could be desired. Important characters were acted by Annie Hyde, Frederick Bowne, E. O. Jacobsen, Hugo Mintner, Frank Morris, Elsie Louis, and Douglas Montgomery. Miss Louis (Mrs. Douglas Montgomery) fainted during the opening scenes, but after six minutes' delay the curtain was raised again and the performance proceeded smoothly.

Grant Parish can be engaged for press and advance, after Dec 15. This office.

THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter page, $40; Half page, $75; One page, $140.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked ",*") 50 cents per line.*
Advertisements received until 10:30 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—THE PRODIGAL FATHER, 8 P. M.
CASINO—THE FENCING MASTER, 8:15 P. M.
EDEN MUSEE—WAX FIGURES.
GRAND OPERA HOUSE—THE SILVER KING, 8:15 P. M.
HARRIGAN'S—MULLIGAN GUARD'S BALL, 8 P. M.
H. R. JACOBS'—LOBO ROONEY, 8:15 P. M.
HERRMANN'S—THE ARMY SURGEON AND IF I WERE YOU, 8 P. M.
IMPERIAL MUSIC HALL.—VAUDEVILLE, 2 P. M. AND 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
LYCEUM—AMERICANS ABROAD, 8:15 P. M.
NIBLO'S—AFTER TWENTY YEARS 8 P. M.
PALMER'S—ARISTOCRACY, 8:15 P. M.
PEOPLE'S—A PARLOR MATCH, 8 P. M.
PROCTOR'S—THE COUNTY FAIR, 8:15 P. M.
STAR—THE PROFESSOR'S LOVE STORY, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—THERESE, 8:15 P. M.

BROOKLYN.

AMPHION—LOCAL ATTRACTIONS.
BEDFORD AVENUE—A BREEZY TIME.
COLUMBIA—MEN AND WOMEN.
GRAND OPERA HOUSE—HELD IN SLAVERY.
LEE AVENUE ACADEMY—HENRY BURLESQUE CO.
PARK—THE AMERICAN MINISTER.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

THE NEW YEAR'S MIRROR.

THE next issue of THE MIRROR will be the New Year's Number. It will be published on Wednesday, Dec. 28, instead of Tuesday, the regular day of publication. It will contain special pictorial features; a large number of seasonable and enjoyable stories, poems, etc., by well-known writers, and all the regular departments. There will be no increase in the price of The New Year's Number, which will cost ten cents. Nor will the advertising rates be changed. The forthcoming issue will be the first of its kind published in this country.

THE NEW THEATRE.

THE opening of the Theatre of Arts and Letters last Thursday night was the most interesting event of the week: not for its essential dramatic showing, but for its contrast to the established theatre, and for its suggestion of future competition in the field of organizations that make life as enjoyable as possible under the gentle formalities of a polite sociability.

The main purpose of the Theatre of Arts and Letters had been stated to be the production, "not for continuous representation, but for trial, of plays at once proper to the theatre and to literature."

This had been thought by some to really mean the establishment of a court of the higher intelligences to which appeals from the decisions of timorous or ill-judging theatrical managers might lie in cases in which plays submitted for the regular theatre had been rejected. But unless future performances in the Theatre of Arts and Letters shall tend to prove this, it may be held to have been disproved by the performances last Thursday night.

The initial audience embraced nearly every one fashionable in current literature and arts, and included many wealthy persons who patronize the successful in these elegant vocations. It was, therefore, inevitable that such an assemblage should be much more deeply interested in itself than in anything set forth upon the new stage, especially—as seems to be the purpose—because the plays produced by the Theatre of Arts and Letters are to be published. In printed form their intrinsic value may be fully appreciated at leisure by the distinguished throng that at its own theatre should be permitted, without cavil, to continue to look admiringly into its own mirror and give ear to the music of its own concrete intellectuality.

PERSONAL.

BLAND.—Lionel Bland resigned from the By Proxy company recently. He has been specially engaged for the New York engagement of the Manola-Mason company, and will play Colonel Bloodgood in The Army Surgeon at Herrmann's Theatre to-night. Mr. Bland is one of the most finished character actors on our stage. His abilities are so marked and so exceptional that it is surprising they are not recognized and captured by a New York manager.

LAWRENCE. — Katie Lawrence sailed for England on Saturday. On Friday afternoon, at Tony Pastor's Theatre, Treasurer Sanderson, on behalf of Mr. Pastor, gave her a gold medal as a token of esteem for her artistic merit. Miss Lawrence made a speech of thanks.

MATHER.—It is said that Margaret's reason for abandoning her tour and retiring to private life was of a domestic nature.

MCKEVER.—John T. McKever, treasurer of Palmer's Theatre, led all competitors in a contest for a watch to be given to the most popular theatre treasurer in this city, at the Actors' Fund Fair. Time passed, but Mr. McKever did not receive the trophy of his victory, and was compelled to rely upon a watch that he had carried long before the Fair was thought of. Last Tuesday night, however, a messenger delivered a package at the box office of Palmer's Theatre, and in it Mr. McKever found a handsomely ornamented and valuable timepiece, accompanied by a letter from A. M. Palmer, President of the Fund, saying that the watch had been a long time coming and expressing the opinion that it was worth waiting for. To this Mr. McKever happily agreed when he examined his prize.

GASTON.—In THE MIRROR's criticism of The Prodigal Father last week, the name of Walter Pleugh was inadvertently placed for that of George Gaston, who so cleverly personated Catesby Duff. Those who know Mr. Gaston, of course, at once saw the error.

ANDREWS.—Daisy Andrews is meeting with success in the Irish Loyalty company. Last week she appeared at the Jersey City Opera House, and the *Democrat* of that place said of her: "The part that fell to Daisy Andrews was not so prominent, but in her rendering of it she showed herself to be the best actress in the company."

BROOKS.—Joseph Brooks is in New York preparing for W. H. Crane's engagement next month. In his absence Frank Gray—a protégé of Mr. Brooks who formerly managed the Memphis Theatre for him—remains with the company.

JANAUSCHEK.—Madame Janauschek passed through the city yesterday, en route to New England. Her season has been successful, and her singular powers were never more evident than they are at the present time. The public has welcomed and rewarded her desertion of melodrama and her return to the lofty plane whereon originally she won supremacy.

DOUGLAS.—Byron Douglas is receiving the warmest praise for his acting of De Jolin in Deception with the Baroness Blanc. The Buffalo and Pittsburg critics singled him out for unusual commendation.

LENT.—Lent begins quite early this year. It is no longer a factor in determining the policy of managers, except in small towns. In the big cities its observance is not extended to the theatre. A striking example of this is found in the fact that W. H. Crane's receipts last year during Holy Week at the Star Theatre were not only the largest that he had ever enjoyed in this city, but the largest in the history of that theatre.

GREENWOOD. — Marie Greenwood will shortly come from Memphis to New York to begin rehearsals of a new opera company which will make a tour with her after Lent.

LIEB. — Beatrice Lieb replaces Blanche Mortimer as leading lady of Cordray's stock company at Seattle, Miss Mortimer having gone to Cordray's Theatre at Portland, Ore.

DORR.—Dorothy Dorr, the American girl who was so successful at the Vaudeville Theatre in London during the past two seasons, has been engaged by the Gatti Brothers to appear at the Adelphi Theatre in that city in the production of The Lost Paradise, in which she assumed the leading part last night. Miss Dorr has an offer to originate a prominent part in a production at this theatre later in the season.

DE MOND.—F. De Mond, the French artist, is painting a portrait of Minna Gale-Haynes as she appeared as Portia in the cast with Edwin Booth and Lawrence Barrett.

FLEISHMAN.—Manager W. M. Fleishman returned to New York from San Francisco on Saturday.

POOLE.—Tennye Poole makes a charming Amina in The Black Crook.

PRESCOTT.—The society element of Haverhill, Mass., was conspicuous in the audience at the Haverhill Academy of Music on Tuesday. They went to see one of their number who had gone upon the stage and is now dancing the serpentine with E. E. Rice's 1492 company. The name of the débutante is Katherine Prescott. It is said that she is fitted admirably, both as to personality and ability, to succeed as a dancer and as an actress.

STERN.—After the failure of Marcus Mayer's contemplated tour of Mrs. Bernard-Beere, Ben Stern, who was her business manager, was engaged by Proctor and Turner to direct the tour of The English Rose. John Stetson then asked Mr. Stern to manage The Crust of Society company, and Mr. Proctor kindly released him. The Crust of Society, under Mr. Stern's business management, will be played at the Union Square next week.

POWER.—W. H. Power, manager of J. K. Murray in Glen-Da-Lough, refuses to keep his engagement to play his attracton at Proctor's Theatre on Jan. 30, for the reason that Proctor and Turner announce "popular prices" after the engagement there of Neil Burgess. Mr. Power has booked Mr. Murray at the Fourteenth Street Theatre instead.

WOOD.—Douglass Wood, the son of Ida Jeffreys, is perhaps one of the youngest writers on record. He is twelve years old. Several of his articles have been published in the *World*. He is a handsome and precocious youth.

VANCE.—Elmer E. Vance has a happy faculty for surprising the public. Last Saturday he took his company by surprise by introducing as his wife Mlle. Beatrice, the Jim Harland of The Limited Mail. He had given no inkling of his resolve to become a benedict. The happy pair were quietly married on that day at Camden, N. J., by the Rev. W. H. Burrell, in the presence of Mrs. Clay T. Vance, Charles Durban, and W. J. Chappelle.

HENLEY.—In six weeks E. J. Henley will leave San Francisco for New York.

HANLEY.—Lawrence Hanley has been engaged to act in Captain Herne, U. S. A., at the Union Square on Jan. 9.

EYTINGE.—Undoubtedly the best amateur actress appearing at present in New York is Mildred Eytinge. She is related to Rose Eytinge. She appeared as Gwendoline in the performance of the Parvenue given by the Amateur Comedy Club, at the Berkeley Lyceum, last week. She has a piquante face, a willowy figure, and, best of all, a voice of excellent quality, and discretion in the use of it.

THAT SILVER STATUE.

Walter M. Bickford, executive commissioner, sends THE MIRROR a letter explaining the matter of the silver statue of Justice made to represent the State of Montana at the Chicago Exposition. "The idea," says Mr. Bickford, "was conceived by Harvey and Higbee, of Chicago, who have been the agents of Montana in arranging the details of modeling, casting and finishing the work. The controversy among ladies of the theatrical profession as to the selection of the model undoubtedly grows out of the fact that Harvey and Higbee were retained by a sister silver-producing State to erect for them a statue different in design, which project I understand was afterward abandoned for lack of funds. Ada Rehan was the only lady asked to pose for Montana's statue, and her selection was made purely for artistic reasons, and it is absurd to suppose that our State ever requested her or any representative of her to pay for the compliment conferred."

A SANTA CLAUS FESTIVAL.

On Christmas night (Sunday) a Santa Claus festival will take place for the enjoyment and entertainment of the children who are engaged in their own support upon the stage. These children will entertain and be entertained with music, theatricals, tableaux, pantomimes, etc., and after this part of the programme has been performed they will have a banquet, dancing, and a Christmas tree. Members of the theatrical, musical, and journalistic professions have been invited to participate. The use of Tammany Hall has been tendered. Tony Pastor has given his theatre, and thus the space of one of the largest buildings in the city has been insured for the event. The committee that has the affair in hand is composed of "Aunt" Louisa Eldridge, president; Mrs. E. L. Fernandez, vice-president; H. S. Sanderson, of Tony Pastor's Theatre secretary; Mrs. Tony Pastor, Mrs. Neil Burgess, Mrs. George Stoddard, Mrs. D. H. Roberts, Mrs. J. A. Brown, Mrs. Edward Harrigan, Mrs. Lester Gurney, Celie Ellis, Dora Goldthwaite, Grace Wilson, Clara Thropp, Madge Deane, Queenie Vassar, Anna Boyd, Annie Ellsler, Bijou Fernandez, Julia Arthur, and Kenyon Bishop. A general social entertainment will follow the more formal features of the evening.

A THEATRE DESTROYED.

Fritz S. Hawley, writing to THE MIRROR from Sumter, S. C., tells of the burning of the Opera House in that place on Dec. 9. The fire broke out in a dressing-room of the theatre, from an imperfect stove, at about half-past nine in the evening, and within two minutes the rear of the stage was ablaze.

The Mexican Chickasaw Medicine company was giving an entertainment in the house, and saved but a part of their baggage. One of the company, named Matthews, was said to have lost jewelry of the value of $300 or $400. The piano was the only piece of theatre property saved, and this was damaged. The fire spread until the theatre, eight stores, and several small offices and warerooms were destroyed.

Mr. Hawley gives an account of very strange doings by citizens. The fire company was unorganized, and was largely composed of negroes, who stopped their work to quarrel as to which of them should hold the nozzle of the hose. They spent but little time in playing upon the fire, frequently squirting the water in useless directions. The whites did not seem to care about saving their neighbors' goods, and few of them made any effort to that end. The negroes carried most of the goods away, and did this so successfully that the property was not afterward discovered. No one was injured. The Opera House was insured.

MR. CRANE'S SEASON.

Joseph Brooks returned to New York last week. He will remain here from now on until the beginning of W. H. Crane's annual engagement at the Star Theatre in January. Last week Mr. Crane played to very large business in Washington at Albaugh's. An American Minister finding great favor in the community where diplomatic life is best understood. This has been an unprecedentedly prosperous season, even for Mr. Crane. Mr. Brooks says that according to his observation all strong attractions are reaping rich rewards; it is the weak-kneed and spavined companies that are faring ill. During Mr. Crane's forthcoming engagement at the Star he will produce a new comedy by Martha Morton. Both he and his manager have great faith in it. Next season Mr. Crane will appear as Falstaff in elaborate revivals of Henry IV. and The Merry Wives of Windsor. This will be his most ambitious undertaking since he became a single star.

AMERICAN DRAMATISTS' CLUB.

The first annual banquet of the American Dramatists' Club was held on Tuesday night last at the Arena in West Thirty-first street. Several theatrical managers were among the guests. The president of the club, Bronson Howard, spoke of the growth of the society and commented on the novelty of the feature of the feast illustrated by the attendance of managers. Mr. Barnard, secretary of the club, and several of the managers also spoke. Among those present were E. E. Kidder, Clay M. Greene, Reginald De Koven, J. C. Goodwin, Henry Guy Carleton, Paul M. Potter, Grattan Donnelly, Charles A. Byrne, Charles Klein, William Haworth, John Habberton, William C. Hudson, Lorimer Stoddard, Charles Chamberlain, Daniel Frohman, Al. Hayman, J. M. Hill, A. M. Palmer, Charles P. Palmer, F. F. Proctor, Charles Frohman, Joseph Howard, Jr., J. I. C. Clarke, Howard Coveney, and Dr. T. S. Robertson.

NOT AMICABLY SETTLED.

"I have seen numerous reports published to the effect that Margaret Mather, in terminating her season, has come to an amicable settlement with the members of her company," said Erskine Lewis to THE MIRROR yesterday. "I shall be glad if you will enable me as one of the victimized to contradict this false statement. So far from making any amicable settlement, Miss Mather has in my case absolutely disclaimed all responsibility, notwithstanding that I have her signed contract for a thirty-two weeks' engagement, with the usual fortnight clause eliminated therefrom."

A STRAY BULLET.

The experiences of Mart Hanley, manager of Harrigan's Theatre, were varied Sunday, Dec. 11, by a narrow escape from death. After returning from mass Mr. Hanley went into the bathroom at his home, No. 454 West Thirty-fourth Street, to wash his hands; and while he was standing close to the window a bullet shattered the glass, whizzed past his head and was buried in the wall. Mr. Hanley threw up the window, but there was no one in sight. He has been unable to solve the mystery.

WITH OTHERS' PLAYS.

Harry Markham is playing in small towns—THE MIRROR last heard of him in rural Pennsylvania—and using plays to which he has no right. He appears as the leading figure in The Streets of New York, My Partner, The Planter's Wife and The Ranchman, and is supported by Frank Lee Miles, Paul A. Carroll, Edgar Benn, Leslie Howard, D. H. French, W. M. Doubleday, S. L. Boyd, Minnie Stanley, Virginia Markham, Julia Hurley and Hattie Sylvester.

THE USHER.

Mrs. Bernard-Beere is determined to return to Europe. She has had several offers from substantial managers to remain in this country, for her artistic worth is not undervalued, and there is a very general belief that even her recent failure—obviously due to untoward circumstances and crass mismanagement—would not prevent her from securing a favorable reception from our playgoers in other cities. But the actress is in need of quiet and recuperation, both of which she will seek in the South of France.

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"I know," Mrs. Bernard-Beere writes me, "that one should not be satisfied or dissatisfied by criticism, but preserve a Buddha-like calm. I must, however, thank you for the kindly words in THE MIRROR headed 'Mrs. Beere's experiences.'

"I do not complain, as many of your great artists have suffered the same way at the hands of English audiences, and I do admit—only too gratefully—that from *my* audience I received the warmest treatment.

"My sufferings came from a combination of unfortunate circumstances, in which neither audience nor press figure, and had the tour been carried on, I *know* success would have followed, for the best shot does not always kill the first bird."

◆

I think that Mrs. Bernard-Beere, who has won esteem and admiration for the dignified composure maintained by her during her trials, errs in attributing her unpleasant experiences here to the ungracious treatment accorded to American stars like Lotta, Lawrence Barrett, and Henry Dixey in London. Our public is not the least bit malicious—on the contrary, it forgives and forgets too easily. Mrs. Bernard-Beere herself acknowledges the courtesy and the kindliness of her audiences. The only discreditable feature in this connection was the characteristic persecution of the actress and the woman by the jackal element of the local press. Mrs. Bernard-Beere's failure is directly traceable to two causes—bad management and bad plays. She was placed in a theatre utterly unsuited to the style and quality of her performances; she was presented amid surroundings of the most inadequate description, and she was seen in a repertoire whose equal for unattractiveness it would be difficult to match.

◆

Steele Mackaye is in fine feather in Chicago. He is once more living *en prince*, and backed by Pullman and other millionnaires his Columbus spectacle will doubtless be a magnificent enterprise. The great events in Christopher's life are to be shown by tableaux vivants set on a mammoth stage that will have twelve feet of water beneath it for the marine pictures, with scenery, painted on sheet iron and stretched to a height of three hundred feet. Instead of the ordinary curtain there will be used a quantity of immense searchlights whose brilliant rays, filling the proscenium opening, will throw the stage into an impenetrable gloom. Seidl and his orchestra will furnish descriptive and incidental music. Mackaye shows his working model twice a week in the Auditorium Building, where he likewise delivers a lecture on the great discoverer. Work has begun on the enormous building that will serve for this exhibition during the World's Fair. It is situated just outside the Fair grounds. Mackaye stands a chance to make a fortune through his latest scheme. Hitherto other men have profited by his ingenuity and inventive skill, he having come out of his speculations invariably at the little end of the horn. If he has learned anything by experience he will take care to protect himself in the Chicago enterprise.

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The "Dates Ahead" department of THE MIRROR has always been more complete and more accurate than in any paper. Special efforts have been made lately to make it still more useful and comprehensive, with what success the department itself bears witness. Our "Dates Ahead" are of inestimable value to all professionals and to all interested in the profession. They form the connecting links between the vast body of travelers and their resident interests. Managers, relatives, friends, all depend on the "Dates Ahead" for prompt communication with the touring companies throughout the season. In these circumstances traveling managers ought in every case to facilitate our work in maintaining a high standard of correctness for this most useful and necessary department. To do so is as much their interest as ours, and in the great majority of cases this fact is intelligently appreciated. Occasionally, however, a manager, for some occult reason, either sends in some fictitious dates or withholds his route altogether. Of course, fraudulent dates are usually detected and omitted, but sometimes they get into print with the usual consequence that the manager cuts himself off from beneficial business communication and the members of his company lose important letters that have been sent to them along the false route.

◆

A case in point occurred in Topeka, Kas., the other day. The manager of The Burglar company in a lofty manner informed the correspondents of several papers, including THE MIRROR, that "this furnishing of dates to correspondents has gotten to be quite a nuisance to me." Our representative adds: "I was told by one of the attachés of the theatre afterward that The Burglar was booked for some time ahead on small guarantees in infinitesimal one-night stands, of which the manager was probably ashamed." A large number of managers file their dates with THE MIRROR for weeks ahead, to be used as required; others send them in weekly or fortnightly; others furnish them regularly to our out-of-town representatives. THE MIRROR is not particular as to which plan is followed, but it wishes to publish continuously and accurately the route of every touring organization in the land. Dates, moreover, are published only as far in advance as managers request. Where no request is received the average is from two to three weeks ahead of Tuesday, THE MIRROR's day of publication.

◆

The members of the Actors' Fund are summoned to a meeting at the Madison Square Theatre, at eleven o'clock this morning (Tuesday), in accordance with a resolution passed at the annual meeting last June. The purpose of this meeting is to hear and to act upon the report of the committee appointed to suggest changes in the Act of Incorporation. These changes are deemed necessary owing to an apparent conflict in the provisions of the Act due to an alteration made last Spring by legislative authority in regard to the election of officers. In order to secure more stability in the administration of the Fund it was arranged to increase the number of trustees to twenty-one, and to elect but seven new trustees each year. As I understand it, the committee is expected to report to-day on the expediency of having the officers elected annually by twenty-one trustees from their own ranks, and taking from the association altogether the privilege of electing the officers. It would seem that the members of the association might object strenuously to this arrangement since it would deprive them of the power of directly placing men of their own selecting in the most responsible positions connected with the Fund. Let us hope that this technical tangle will be straightened out to the satisfaction of all concerned.

◆

The Prodigal Father, as THE MIRROR surmised last week, turns out to be an adaptation from the French, although the management credits it on the bills solely to Glen MacDonough. In spite of the efforts of the young adapter's friends to bolster up the piece, his work has been coarsely and clumsily done. The style of the dialogue is about on a par with the slanging matches of variety teams, but it is not nearly up to their standard of humor. The Prodigal Father, I am informed, was brought to the Broadway Theatre to fill out the time booked originally for The Country Circus, which played to wretched business. But the Prodigal Father is as little suited to the taste and requirements of a Broadway audience as its sawdust predecessor.

◆

In Washington last week the Press Club benefit was the chief subject of interest. Congress virtually—if not nominally—adjourned to see the varied performance. The receipts were about $7,000. I am told that the object of the benefit was to pay off a debt of $5,000 owed by the Club. That object, it will be seen, was achieved. But what many persons would like to know is this: What special claim has a club of newspaper writers upon the profession and the public for pecuniary assistance? Why should not a club composed of salesmen, or of railroad employés, or of plumbers, or of shoemakers, or of blacksmiths with equal justice demand and receive theatrical benefits? It seems to me that when the members of an organization whose principal object is conviviality, find that they are unable to support it, they ought in common decency to disband. They have no right—especially if they be self-respecting journalists—to call upon actors to earn for them sufficient funds to make up their deficit and to enable them to continue to enjoy what may well be called, in these circumstances, a superfluous luxury.

◆

Not only does this attitude of mendicancy degrade the profession of journalism, but behind it is the hidden yet undeniable fact that many of the artists whose services are asked for the benefit of a press club like that held last week are reluctant to follow their desire to refuse emphatically because of the feeling that by so doing they might offend members of the press. In brief, beneath all this business there is a secret knowledge that sugar-coated coercion is being administered. Indeed, several actors have so expressed themselves to me in this connection—of course, with the proviso that no mention of their names should be made.

◆

Abbey, Schoeffel and Grau, having sought vainly for some time for a general representative, able and worthy in all respects to fill the requirements, have at last found him in John E. Warner, formerly manager for Nat Goodwin, and universally known from one end of the country to the other as a manager of the highest ability and as a man of honor, knowledge, and numberless estimable qualities. Mr. Warner, it may be predicted confidently, will prove equal to the weighty duties devolving upon Abbey, Schoeffel and Grau's chief lieutenant and in connection with the multitudinous and magnitudinous enterprises he will be in his element. They are to be congratulated heartily on their choice. Mr. Warner will spend a few weeks at his home among the New Hampshire hills, and on March 1 he will assume the responsibilities of his new post.

◆

The *Evening Sun* continues to print unreliable matter concerning the new association of women of the stage. There have been no resignations; there is perfect harmony of purpose among the members; the work of organizing permanently is progressing most satisfactorily. The persistent efforts of one woman (who was dropped by the association because she was found to be a disorganizer, bent on securing personal advertisement rather than on promoting the cause) to grossly misrepresent the association and its present status in print conclusively prove the wisdom of the members in dispensing with her services. There will be another meeting of the association this afternoon. The degree of interest manifested in its plans by hundreds of actresses, now out of town, who have been heard from on the subject is most encouraging.

◆

The immense edition of the Christmas MIRROR is sold out. Not a copy can be had for love or money, either at this office or at the news companies. Nearly every dealer in town has disposed of several large supplies. From out-of-town similar reports come. Ten days have sufficed to exhaust the whole output. This is, I think, a phenomenal record. It is certainly unprecedented in the history of holiday publications.

GOSSIP OF THE TOWN.

IN Chicago, the other day, Nellie McHenry invited the newsboys to see her perform. Over 1,800 of the lads made up a noisy but a happy audience.

AMONG the members of Margaret Mather's company that have returned to New York are Mrs. Sol Smith and Harry Langdon, who threaten to sue for breach of contract, claiming that they were engaged for thirty-two weeks.

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A. M. PALMER corrects an impression that prevails in some quarters that the Authors and Actors' Carnival, which is soon to be held in the Lenox Lyceum, is in some way connected with the Actors' Fund. This association has no interest in the event.

THE young women of Vassar College propose to perform the Greek play, Antigone, in the Spring, in the original text.

THE George A. Baker Opera company recently closed an engagement of fifty nights in Halifax, N. S., to a business that is stated to have been without precedent in that city. The closing performance was attended by a crowd, and the company was cheered in farewell.

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FRANK L. YERANCE writes that the business of One of the Finest has been large ever since the season opened, that the play and the company have been well received in every city visited, and that managers generally request return dates.

THE Lawrence School of Acting will begin a new term on Jan. 2. Mr. Lawrence has added five practice rooms to his establishment, and they are open for the use of pupils at all times. He now uses the entire upper part of the building 106 West Forty-second Street. Charles Mills has just finished new scenery for the theatre attached to the school. Recent graduates are now with Rhea, Husband and Wife, Eva Mountford, and other companies.

☞ The New Year's Number will have a large extra sale. Order from your newsdealer now. Price, 10 cents.

Fur Lined
Opera Cloaks.

Lined variously; those with White Manchurian Lamb as low as $85.

Tiger Skin Rugs.

Artistically mounted, with full heads—at $85, $100, $125 $150, etc.

Polar Bear Rugs.

A superb collection, well worthy of a visit. $65 and upwards.

C. G.
Gunther's Sons,
184 Fifth Avenue, N. Y.

SAN FRANCISCO papers credit E. J. Henley with having made a pronounced hit in Captain Herne, U. S. A. This new play will be produced at the Union Square Theatre, in this city, for a run on Jan. 9.

M. MARIUS has been engaged to take the place of Mr. Hopper in The Fencing Master.

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LEW DOCKSTADER was arrested at New Bedford, Mass., last Wednesday night, on a judgment for $641.37 in an action on a contract, for salary, brought by George F. Marion, a comedian, in October, 1891. Dockstader was released on $2,500 bail, and made application to take the poor debtor's oath. The court refused to administer this, and the deputy sheriff refused to hold Dockstader, and he left town, but too late to reach Biddeford, where his troupe performed that night. To a reporter, Dockstader said that for the past three years he had been paying up his debts, which, with court expenses, amounted to about $36,000. He said he picked Marion up in San Francisco and brought him out, and that Marion agreed to take what was due him in instalments, as other creditors were doing.

THE DeWolf Hopper Opera company played in Newark last week to nearly $8,000. On his tour, Mr. Hopper will rehearse the new comic opera by Cheever Goodwin and Woolson Morse.

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FRITZ S. HAWLEY, who was advance agent for The Moonshiner, writes from Sumter, S. C., of the closing of that attraction. He says the end came in Norfolk, Va., where some of the company still are, and that he did not receive a cent of salary during the seventeen days of the tour, having paid his expenses from his own funds. Mr. Hawley understood that the enterprise had good backing, and says that it did very good business for at least five of the seventeen days. Therefore the outcome is all the more surprising to him.

ERSKINE LAWIS and Roydon Erlynne, two members of Margaret Mather's disbanded company, are now in this city. These actors make special complaint of the manner in which they have been treated by Miss Mather. They say that they were engaged by Miss Mather's manager in London to come to this country and appear with her for a season of thirty-two weeks. Their contracts were definite as to terms and period, and were free from the two-weeks' clause or any provision that would warrant their termination before expiration. After a season of sixteen weeks these actors have been thrown out without consideration and with no other tender on the part of Miss Mather than an offer to pay their way back to England. They have engaged counsel and will contest the matter.

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HARRY PEPPER, the vocalist and voice teacher, has issued an interesting pamphlet on errors of vocalization and announced his intention to give special instruction on the use of the voice in speaking. Mr. Pepper is too well known as an artist and teacher to make necessary any special commendation of his purpose.

DYEING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dyeing and Cleansing Co.* Principal office, 23 E. 15th St., bet. 5th Ave. and Broadway. Est. 1850.

CHRISTMAS MIRROR'S LAURELS.

THE BEST OF HOLIDAY NUMBERS RECEIVES UNQUALIFIED PRAISE.

We have not room to print all, or even a small portion of, the complimentary comments evoked by our great holiday issue. But the following words of approval sufficiently indicate the reception accorded to it by scores of contemporaries.

ONE OF THE MOST ATTRACTIVE.

New York Tribune.

A large and handsome Christmas number of THE NEW YORK DRAMATIC MIRROR has just been issued. It has eighty-eight pages full of artistic illustrations and interesting reading matter. Pictures made specially for this number are contributed by Thomas Weston, Homer F. Emens, John H. Young, Edward G. Unitt, Benjamin Horning, C. W. Witham, John Rettig, L. W. Seavey, Thomas G. Moses, Walter Burridge and John England. Among the contributors of stories, articles, sketches and poems are Willard Newell, Franz Ebert, Selma Goerner, Giovanni Perugini, Ada Lewis, Burr W. McIntosh, Anna O'Keefe, Ralph Edmunds, Henrietta Lander, Dorothy Lundt, Edward Fuller, Frances R. Haswin, Edward M. Alfriend, Charles Donald Mackay, May Rettig, Bruce Edwards, Marie Edgar, Charles Barnard, Maida Craigen, Julia Arthur, St. George Best, M. W. Hanley, Marshall P. Wilder, Frank Mordaunt, Rosina Vokes, and Roland Reed. This number is altogether one of the most attractive that THE MIRROR has ever issued.

WORTH MORE THAN THE HALF-DOLLAR.

New York Mail and Express.

The Christmas number of THE DRAMATIC MIRROR is worth a good deal more than the half-dollar which buys it at the news-stands. The opening likeness of Blanche Walsh is a superb piece of work in the printer's art, and scarcely less admirable are likenesses of Jennie Eustace, Grace Huntington (an extraordinary bit of printing), Anna Boyd, Baroness Blanc, James J. Corbett, and other lights of the stage. The number of full-page prints, including some admirable scenes abroad and reproductions of paintings, are plentiful, and are all in black and white, no colors being attempted. Harrison Grey Fiske has adapted an Italian play which he calls A Game of Chess, and the list of theatrical contributors of stories, anecdotes, poems and what not is verry long and very interesting. There are also several pieces of music, composed, and the words written, specially for THE MIRROR's Christmas number.

UNCOMMONLY INTERESTING.

New York Times.

The Christmas number of THE MIRROR is uncommonly interesting in illustrations and letterpress. Some of the foremost scene painters have contributed original drawings. There are many stories and sketches by well-known actors and playwrights.

SIMPLY CHARMING.

New York Daily News.

THE DRAMATIC MIRROR's Christmas number, judging by its outside picture, suggests at first glance, something Frenchy, but on a second and common sense look, it isn't. It is simply charming. On the inside pages are life-like pictures of actors, actresses, authors, scenes from plays, illustrations of prominent places, stories by men and women well known on and off the stage. It is worthy of a place on any household table.

SCENE PAINTERS AS ILLUSTRATORS.

New York Sun.

THE DRAMATIC MIRROR's Christmas number has picturesque drawings by such scene painters as Edward C. Unitt, Homer Emens, and C. W. Witham, proving that these makers of theatric pictures are able to draw handsomely for black and white print. THE MIRROR's reading matter is from a wide range of contributors, regular writers and amateurs, but the most striking story is David Belasco's "His Collaborator," telling of the ghost of a dead author reappearing to claim half the honors when a living dramatist found a manuscript of his unacted play, rewrote it, and produced it on the stage. It is an odd conceit.

A VERITABLE PICTURE GALLERY.

New York Home Journal.

The annual Christmas issue of the DRAMATIC MIRROR is a veritable gallery of beautiful pictures handsomely reproduced by process, and a library of stories, poems and sketches from the pens of well-known actors and actresses. It is in every way worthy of the holiday-tide.

BRIGHTER THAN EVER.

Philadelphia Ledger.

The publishers and staff of THE MIRROR, besides providing interesting reading once a week for lovers of the theatre, add to their good work by getting out a special Christmas number which is in itself of remarkable attractiveness. This year's issue is no exception to the rule; on the contrary, it seems in some ways even brighter than ever, and is filled with entertaining articles and well executed pictures. As usual, various members of the profession show that they can occasionally wield the pen with successful results, and so keep on in their laudable mission of pleasing the public.

SNAPPED UP PROMPTLY.

Kansas City Star.

There are eighty-eight attractive pages between the handsome covers of THE MIRROR. The newsdealers have trouble keeping even with the demand for copies of this issue. They are snapped up as promptly as they are exposed on counter or in shop-window. "We have ordered more," every dealer says a dozen times a day, "and you'd better leave your name so that we can save you a copy." Well known theatrical people who can write, have written most of the stories and sketches and poems; well known theatrical people who can draw—among them Edward Sothern—have made many of the illustrations; half a hundred portraits garnish the feast, and three or four composers furnish merry musical numbers. Altogether it is a rattling good half dollar's worth, and Mr. Harrison Grey Fiske has full reason for congratulation and contentment because of it.

A GAME OF CHESS.

Philadelphia Press.

The most valuable feature of the Christmas Number of THE DRAMATIC MIRROR is a translation in rhythmic prose, by Dunne Barr and Harrison Grey Fiske, of Giuseppe Giacosa's famous one-act play, A Game of Chess. Literary beauty and dramatic interest meet in this little masterpiece. Uncommon power in the creation of atmosphere is shown by the author. The scene is within a castle in the Valley of Aosta at nightfall of a cheerless rainy day in the fourteenth century, and an entrancing story of youthful love at first sight is enacted in a light that comes partly from logs burning in the huge fireplace. The little play is handsomely illustrated. The Number contains stories, sketches and drawings by actors and actresses, two of the many contributors being Burr McIntosh and Minnie Dupree.

A LITERARY AND ARTITSIC FEAST.

Pittsburg Dispatch.

A mighty pretty girl invites you to see what is behind her in the Christmas number of THE MIRROR, through the ornamental cover of which her face appears to have broken through. It is not deceiving you, either, for the contents of the holiday edition are certainly a literary and artistic feast. The illustrations include an unusual variety of subjects not wholly theatrical, but chiefly done by actors or people connected with the stage. They are mostly very good, and the portraits of prominent actors and actresses are especially fine. The stories and sketches include contributions from Ada Lewis, Harrison Grey Fiske, Charles Barnard, Burr McIntosh, and a host of other clever people. The portrait of the inimitable Burr is a speaking one, and the story he tells seems to refer to the talented and lovely woman, Jennie A. Eustace, whose picture adorns an adjoining page.

HANDSOMER THAN ANY.

Albany Argus.

The Christmas number of THE DRAMATIC MIRROR has made its appearance, and is handsomer and more interesting than any of its predecessors. It contains nearly a hundred pages of bright and well-written contributions in prose and poetry from leading actors and actresses and literary people, and the illustrations are profuse and beautiful. Among the leading contributors are David Belasco, Minnie Dupree, Franz Ebert, Selma Goerner, Perugini, Burr McIntosh, James A. Waldron, Edward M. Alfriend, Anna O'Keefe, Eileen Moretta, Maida Craigen, E. M. Holland, Mart. W. Hanley, Marshall P. Wilder, Frank Mordaunt, Rosina Vokes, Roland Reed, and Maud Harrison. Besides the portraits of distinguished professionals, which always have an interest, there are reproductions of drawings made for the number by noted scenic artists and actors, among others by Benjamin Horning, John Rettig, L. W. Seavey, Walter Burridge, and John England. The number has a handsome cover, illuminated in colors.

VARIED AND RICHLY FURNISHED.

Brooklyn Eagle.

The Christmas number of THE DRAMATIC MIRROR is one of the most varied and richly furnished that has ever been printed. it is stocked with portraits: Statesman Walsh's daughter, Blanche, disguised as Kyrle Belle; Lillian Elma, Walter Hale, Hattie Chase, Victory Bateman, Olive Martin, Frank Valerga, Franz Ebert, Selma Goerner, Burr McIntosh, Jennie Eustace, Grace Huntington, Grant Parish, Anna Boyd, Henrietta Lander, Lansing Rowan, Stella Madison, Adelaide Fitz-Allan, J K Emmet, Baroness Blanc, Charles Fletcher, Clara Blaisdell, Geo. Beane, Jr., James Corbett, Hattie Harvey, Mary Hampton, Edith Kenward, C. D. Garmo, Clara Daymer, Belle Bilton Clancarty, Mabel Paige, Primrose and West, James O'Neill, Henry Greenwall, E. S. Willard, Nat Goodwin, Mr. and Mrs. Kellar, and others. There are stories, poems and essays by theatrical people and pictures by scene painters.

THE BEST IN A LONG SERIES.

Lowell, Mass., Daily Courier.

The Christmas Number of THE DRAMATIC MIRROR is not only the best in a long and creditable series, but it will instantly attract favor from the novelties of illustration displayed in its pages. The editor has drawn upon the pencils of many artists, and the result is a large number of fine sketches that are not the less interesting because they are not of the stage stagy. The literary contents are furnished by well known theatrical people, and are exceedingly varied and readable. There are numerous portraits of actors and actresses. The mechanical preparation of the number is very satisfactory. THE MIRROR not only publishes a first-class holiday issue, but a clean and reputable paper every week, and one that deserves the generous support of all interested in the theatre.

GREAT ARTISTIC VALUE.

Boston Herald.

The Christmas number of THE DRAMATIC MIRROR is the finest issue ever put out from that office. It is profusely illustrated, and many of the pictures have great artistic value. The reading matter is interesting, entertaining, and of good literary quality. Members of the profession and all interested in the theatre will find the number well worth reading and carefully preserving.

BRIMFUL OF GOOD CHEER.

Albany Times-Union.

The Christmas number of THE DRAMATIC MIRROR is brimful of good cheer. The illustrations and reading matter are the work of members of the dramatic profession, and the high standard attained goes far to prove that the stage is well supplied with brilliant and capable men and women.

PROFESSIONAL DOINGS.

ELMER E. VANCE sends out a neat Christmas card illustrating The Limited Mail.

ADMIRERS of the company playing A Breezy Time in Pottstown, Pa., sent a basket of champagne back on the stage the other night.

THE Amateur Comedy Club produced The Parvenu at the Berkeley Lyceum Thursday night. The parts were taken by Messrs. Saunders, Cook, Morrel, Mellen and La Montagne, and Misses Laidlaw, Eytinge, and Shippen.

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THE Drawing Room Players produced the operetta King Cupid in the American Art Galleries on Thursday night in aid of the Little Mothers' Aid Society, the Manhattan Working Girls' Society and Bethany Nursery. The parts were taken by Mrs. Adele La Eis Baldwin, Florence Drake, Lucia Zola, Edna Springer, Richie Ling, Perry Averhill, Wendell Stanton Howard.

THE friends of Fannie G. Bernard (Mrs. Harry Leighton) will be gratified to learn that she is improving after an illness of two weeks at the Chelsea in this city.

THE Boston papers notice My Colleen very favorably.

WALTER OSMOND is mentioned with special praise for his work as Stephen Marler in The Wages of Sin, revived at Forepaugh's Theatre, Philadelphia.

MANAGER J. A. WALLACE, of the Oswego Academy of Music, has closed that house for about three weeks in order to make necessary repairs.

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IN accordance with his custom, Tony Pastor will give a doll matinee on Friday of this week, on which occasion each woman and girl attending his theatre will receive a handsome wax doll.

T. W. DINKINS, manager of The Operator, in which the Newell Brothers appear as twin stars, paid a flying visit to this city last week. He reports a big business all along the line. Etta Reed and Leslie Lyle have recently joined the company, which was never in better condition than now.

THE MIRROR's recent picture of Jessie Bartlett Davis is reproduced in the California *Illustrated World* without credit.

ELDORA, Iowa, has a new theatre called the Wisner Opera House. It is a handsome three-story building of pressed brick with stone trimmings. The auditorium is sixty-six by eighty feet, with a gallery thirty feet deep. The stage is thirty by sixty-six feet, and there are ample dressing rooms. The house is well equipped with scenery, and is lighted by electricity.

☞ The New Year's Number will have a large extra sale. Order from your newsdealer now. Price, 10 cents.

THE Tar and Tartar is playing to big business in the East. Its Southern tour will begin at Lexington on Jan. 23.

CHARLOTTE M. STANLEY has closed her tour in Only a Pauper, owing to illness. George H. Heiser, her manager, writes that she has settled satisfactorily with every member of her company, and that she expects to resume in about four weeks.

CARL STREITMAN has arranged with Edwin Milton Royle, author of Friends, to produce that play in Vienna next Spring. The part of the pianist, now played by Lucius Henderson, will be changed to one of an opera singer to be personated by Herr Streitman.

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EUGENE S. ROBINSON, manager of the Paul Kauvar company, is sojourning at Hot Springs, Ark.

MEMBERS of the Paul Kauvar company who were injured in a railroad wreck in Texas have compromised their claims for an aggregate of $1,500.

HAROLD JOHNSTON (H. J. Linton) has returned to professional life after three years spent in Colorado, and is now supporting Clay Clement. For the past year Mr. Johnston filled the city editor's desk on the *Rocky Mountain News* in Denver, and he is perfectly aware as to how it feels to be bored with press agents during a heavy run of "copy." Mr Johnston came to this country in 1886 with Wilson Barrett, and subsequently stage-managed Dr. Jekyll and Mr. Hyde and Austerlitz at the New York production of these plays by D. E. Bandmann. As a journalist, he has made a hit in the West, and he looks upon his present employment as something of a relief from newspaper work.

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BESSIE BONEHILL, the clever comedienne, sailed for England last Wednesday to fulfill important engagements in pantomime, and will return in July and begin her starring tour in the nautical comedy farce, Playmates, on Sept. 4. Miss Bonehill will bring from the other side all the scenery and mechanical effects to be used in the play, as well as five prominent players with whom she has been associated. The company will comprise twenty artists, among them some of the most prominent in farce-comedy. Miss Bonehill has consented to play at Tony Pastor's two weeks in August prior to her tour, and this will be her final appearance on the vaudeville stage. Ward and Vokes, who have made a remarkable hit in their new sketch, Percy and Harold, will probably be in Miss Bonehill's company, which will be managed by J. J. Rosenthal.

THE criticisms of Robert Downing's production, Richard the Lion-Hearted, from the Chicago papers indicate that the play will take a foremost place in the popular tragedian's repertoire.

FOLLOWING the lead of Boston, Gloucester people complained to the police of a certain burlesque company's printing last week. The small work was accordingly ordered to be taken in, but the posters and large stands were allowed to stand.

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SAINT-SAENS, the French composer, will visit this country next year and take part in the international concerts in Chicago.

WHEN Grace Hawthorne occupied the Princess' Theatre, London, there were proceedings between her and the lessee of the property to settle a question of liability. The London *Era* at the time published a statement that Miss Hawthorne had been evicted. She sued the proprietor of that paper, and has recovered a verdict of forty shillings and costs.

THE Spanish representation at the Chicago Exposition will include a band of one hundred performers.

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F. A. MCARDLE, manager of the theatre at McKeesport, Pa., telegraphs that Doré Davidson and Ramie Austen made a big hit there in Dangers of a Great City, and that he has booked them to return at increased terms.

UPON invitation of O. V. Coffin, president of the Middlesex company, the members of the Middletown, Conn., fire department attended a performance of The Midnight Alarm in that city on the evening of Monday of last week.

AT the Jeanne d'Arc centenary at Rheims last year Gounod's special composition commemorative of the occasion, "Vision de Jeanne d'Arc," was performed with Gounod at the organ, Henri Martel, the young violinist, playing the violin obligato, in the Rheims Cathedral. Gounod was so pleased with Martel's interpretation that he dedicated the composition to this young artist. Martel will perform this composition during his concerts in New York under J. B. Pond's management.

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W. J. CHAPPELLE sends to THE MIRROR the box-sheets of the Stone Opera House, Binghampon, for Saturday evening, Dec. 10, when The Limited Mail, Elmer E. Vance's popular melodrama, was the attraction. Every available space in the theatre was sold, and the managers of the house testify that hundreds were turned away. The receipts were $1,104.50. It was the third visit of this attraction to Binghamton.

THE souvenir programme of the fifteenth annual benefit of the Boston Lodge of Elks, an event of which THE MIRROR has given particulars, is one of the handsomest books of the kind ever issued. It is filled with fine half-tone portraits of public men and players who were prominent in the affair.

THE present season at the Davidson Theatre, Milwaukee, has thus far been marked by unusual prosperity. The attractions have been of a superior character, and Milwaukee is certainly becoming more wideawake in matters theatrical each day. Manager Sherman Brown has carried his city to the front by sheer force of energy and the generally healthful reports from there even during the election period show that there is little danger of a relapse.

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PROMINENT society men and women in Brooklyn, last week, performed in The Mascot and The Bohemian Girl for the benefit of a local diet dispensary.

CHARLES FROHMAN has bought from T. Henry French a one-act comedy, now being performed at the Haymarket Theatre, London, entitled The Burglar and the Judge, and he will produce it at the Standard Theatre in February.

GUSTAV HINRICHS is in consultation with the directors of the Brooklyn Academy of Music relative to a season of grand opera there.

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SOME of the persons who arrived late at the first performance of the Theatre of Arts and Letters are said to have criticised the method adopted in seating the audience. It is whispered that some of those who arrived early took possession of more of the seat coupons than they were entitled to under the arrangement, and held them for the convenience of late-arriving friends.

JAMES O'NEILL played to very large receipts in St. Paul last week. He opened to the largest house the Metropolitan has had this season, and there was a rush during the whole of the engagement.

THE Minnie Lester company is reported to be playing a repertoire of pirated pieces.

THE WHITE SQUADRON had an immense house on its opening night last week at Lothrop's Theatre in Portland, Me.

HELEN BARRY produced The Duchess in Washington last night. Among those present were Vice-President Morton, Sir Julian Pauncefote, Senator Wolcott, and Senator Hale.

◆

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 409 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis Mo.***

SEATTLE'S NEW THEATRE.

The new $350,000 Opera House at Seattle, Wash., was opened on Dec. 5. The dedicatory address was delivered by Hon. J. H. McGraw, Governor-elect of Washington. The audience was a brilliant assemblage, representing the best people of the city. The highest price paid for a box was $750, and the prices for boxes ranged from $450 to $75, for the opening night, while seats in the parquette and dress circle brought from $25 to $8. The Duff Opera company was the opening attraction, and their performances were somewhat disappointing.

The house stands on a plot of ground 120 feet square in the business centre of the city. It was designed by architect C. W. Saunders, of Seattle. The construction of the stage was under the supervision of Thomas M. Harrington, of San Francisco, who is an expert builder in that line. It is said that the acoustics of the house have been pronounced perfect by musical critics, and the equipment and plant throughout are of the most recent and approved kind.

The controlling interests in the house are owned by G. H. Heilbron, J. D. Lowman, and H. A. Noble. The house is under the able management of J. W. Hanna, who has made Seattle one of the best amusement cities in that section of the country.

Julia Marlowe played at the new house to standing room on the 8th and 9th, and it is hoped that the edifice is launched on a prosperous career.

A SUCCESSFUL START.

John W. Hamilton, manager of the Baroness Blanc, came to New York on Friday to arrange for the appearance of the Baroness at the Fifth Avenue Theatre on Jan. 2. Mr. Hamilton will be located at the Fifth Avenue Theatre. To a MIRROR reporter he said:

"With managers, critics, and audiences the Baroness Blanc has made the biggest kind of a hit. Because of her serenity on the stage she amazed, and because of the significance and skill with which she acted she commanded admiration.

"The criticisms of the papers in Buffalo and Pittsburg, and the articles telegraphed to THE MIRROR, and the New York daily papers speak for themselves. None could ask more favorable comment.

"The box-office, too, proves the success of the Baroness Blanc in Deception.

"I have just engaged Ida Van Sicklen, formerly with Rhea, to play an important part, and Lawrence Cautley will replace Wright Huntington, who was only 'lent' to us for a few weeks.

"After her engagement at the Fifth Avenue Theatre, the Baroness will begin a tour that will take her to California."

ARONSON CO-MANAGES TYLER.

It is not to be denied that Cyril Tyler, the boy soprano, who has been singing this season in several cities in the East, is a prodigy quite as remarkable of his kind as are Josef Hoffman and Otto Haegner.

Young Tyler sang on Thursday and on Saturday at Chickering Hall, and he gave unmitigated pleasure to audiences familiar with the best musical talent.

The boy has a high soprano voice of marvelous purity of tone and great flexibility. He sings with simplicity and much sympathy. His rendering of the "Shadow Song," from Dinorah, "Ave Maria," "At Candle Light," and "Home, Sweet Home" are particularly commendable. He has the additional advantage of a seraphic face and charming manners.

Rudolph Aronson, of the Casino, is so pleased with the boy's singing that he has accepted the co-management of him with Edgar Strakosch.

A BIG CIRCUIT.

A deal is reported to have been consummated at a meeting of managers interested held in Detroit, last week, which will include the following chain of theatres in one circuit: Wheeler and People's, Toledo; Detroit Opera House and Whitney Grand Opera House, Detroit; Lyceum Theatre, Buffalo; Hubbard Opera House, Jackson, Mich.; Academy of Music, Saginaw; Wood's Opera House, Bay City; Grand Opera House, Grand Rapids; Academy of Music, Toronto, Ont.; Grand Opera House, Hamilton; Grand Opera House, London; Lyceum Theatre, Cleveland; Heuck's Opera House, Cincinnati. Overtures are being made to add to this list this season.

OUR GOBLINS DISBANDED.

The tour of Our Goblins, beginning on Thanksgiving, came abruptly to an end at Meriden, Conn., after the evening performance on the 10th inst. Bad business is assigned as the direct cause of the collapse. The Brinkley Brothers, of Memphis, Tenn., were pecuniarily interested in the enterprise, and are said to have lost $3,000 by the venture. The company contained many high-salaried artists, including Mrs. George S. Knight. The latter was ill in New York on the evening of the closing performance, her part being acceptably filled by Clara Lavine. It is understood that salaries were paid, and all the members of the company returned to New York.

CHARLES FROHMAN'S COMPANIES.

Said Charles Frohman yesterday: "I expect to open the New Empire Theatre on Jan. 23. My stock company comes to New York then for a prolonged stay. The tours of Mr. Wilkinson's Widows, Gloriana, The Lost Paradise, Men and Women, and Jane have been so successful that I have decided to resume them next season. I have had fourteen companies on the road straight through the election, and adding the success of the pieces now running throughout the country and the new plays that I will produce during the season, I will have next season a larger number of companies on the road than ever before. The present is the most prosperous season I have had."

WALKER WHITESIDE.

Walker Whiteside, the young tragedian, has commanded the highest praise wherever he has appeared this season, and has played to very large business. He is supported by a strong company, and his plays are set and dressed with every attention. He is characterized as "a scholarly tragedian of the new school, with a determination to avoid beaten paths." His repertoire includes Hamlet, Richelieu, Richard III., The Fool's Revenge, Othello, The Bells, The Merchant of Venice, and The Lady of Lyons.

DIXEY'S COMPANY TO DISBAND.

Advices to a theatrical agency in this city from a member of the Henry E. Dixey Opera company, state that this organization will go out of existence at Cincinnati on Saturday night. The letter containing this information gives an impression that this company has been steadily unfortunate on the road. It says that the members will return to New York "with little else than their belongings."

MATTERS OF FACT.

Dumb Heroes is Oscar P. Sisson's latest sensational comedy-drama. It will be under the management of Colonel William De Vere. Among the actors will be the Twin Brothers' Pollock, and twenty-five persons, a herd of fourteen Shetland ponies, a trained bloodhound, and an imported Irish donkey. The paper will be new, and the scenery elaborate. Managers should send open time to Colonel William De Vere, manager of The Colonel, en route. Dumb Heroes will take the road Jan. 30.

☞ The New Year's Number will have a large extra sale. Order from your newsdealer now. Price, 10 cents.

Albert Bruning and Fred. E. Latta advertise that they are the sole lessees of Mr. Fleron's version of The Clemenceau Case, and warn managers and others against negotiating with parties claiming to present this play. They have brought suit against the management of the Standard Theatre, Philadelphia, who recently allowed a piratical company to present the regular version of The Clemenceau Case. The only company that is entitled to the use of Mr. Fleron's version is headed by Emma Bell as Iza, and Albert Bruning as Pierre.

Mrs. Jennie Kimball's Opera company will spend Christmas week in Kansas City and New Year's week in St. Louis.

J. M. Ward, manager of A Merry Time, has signed Joe Goddard, who is announced as the pugilistic champion of the world. Goddard will appear in this farce-comedy in a sparring contest.

Leon Kusel, for four years past connected with H. R. Jacobs, is at liberty for the position of treasurer or advance agent.

☞ Next week's issue, which will be the New Year's Number, will appear on Wednesday, Dec. 28—one day later than the usual date of issue.

Branch O'Brien, the hustling advance agent, is at liberty. He may be addressed at Taylor's Exchange, 38 West Twenty-eighth Street.

Managers of first-class attractions desiring time at the Grand Opera House, Boston, Mass., during the seasons of 1893-94, should apply immediately to A. H. Dexter, manager, as open time at this house is rapidly filling.

Joe Freeman, who is booking Freddie Huke in Clair D. Vallette's comedy for the season of 1893-94, requests managers of first-class houses to send open time at once. He may be addressed in care of the Greve and Bernhardt Lithograph Company, Milwaukee, Wis.

Frank A. Connor, the clever juvenile actor, is at liberty on account of the closing of Mrs. Bernard-Beere's company. He may be addressed at this office.

The well-known play, Uncle Dan'l, A Messenger from Jarvis Section, will not be called The Deputy Sheriff as was first intended. The old name and trade mark will be retained. John Archer, who is the sole owner of the play by outright purchase, also warns pirates and irresponsible managers against producing, or allowing to be produced, this play otherwise than under his direction.

A pleasant, well appointed home, with superior educational advantages for a limited number of children. Best references. Home school. Address this office.***

Nervous headaches promptly cured by Bromo-Seltzer—10c. a bottle. ***

NEW YORK THEATRES.

LYCEUM THEATRE
Fourth Avenue and 23d Street.
DANIEL FROHMAN, - - - Manager
Another Great Lyceum Success.
Sardou's New Three-Act Comedy,
AMERICANS ABROAD
Extra Matinee Christmas and New Year's.
At 8:15. Matinees Thursday and Saturday.
Secure seats two weeks ahead.

HERRMANN'S
Broadway and 29th Street.
JOHN MASON AND MARION MANOLA
in
IF I WERE YOU
Preceded by THE ARMY SURGEON.
Evenings at 8:15. Mat. Wed. and Sat.
Extra matinee Monday.

NEW YORK THEATRES.

STAR THEATRE
Broadway and 13th Street.
THEODORE MOSS, - Proprietor and Manager
LAST WEEK
of the present brilliant engagement of the Eminent Actor,
MR. E. S. WILLARD.
First production on any stage of a comedy in three acts, entitled
THE PROFESSOR'S LOVE STORY
Dec. 26, MINNA GALE HAYNES in the HUNCHBACK.
Extra matinee Monday.

BROADWAY THEATRE
Broadway and 41st Street.
Mr. T. H. FRENCH, - - Manager
The Jolly Comedy,
THE PRODIGAL FATHER
In conjunction with THE PRODIGAL FATHER, CARMENCITA.
Evenings at 8. Matinee Saturday at 2.
Extra matinee Monday.

GRAND OPERA HOUSE
Mr. T. H. FRENCH, - Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday and Saturday Matinees.
CARL A. HASWIN
in
THE SILVER KING
Extra matinee Monday.
Next Week—Annie Pixley.

CASINO
Broadway and 39th Street
RUDOLPH ARONSON, - - - Manager
THE FENCING MASTER,
with
MARIE TEMPEST
and the J. M. Hill Opera Comique Company.
Matinee Saturday at 2.
Friday Evening, Dec. 23, Souvenir Night.
Extra matinee Monday.

MANHATTAN OPERA HOUSE
OSCAR HAMMERSTEIN, - Owner and Manager
Third Great Week.
THOMAS Q. SEABROOKE
and his superb
GRAND COMIC OPERA CO. 100 PEOPLE.
Under the management of Charles MacGeachy, in
THE ISLE OF CHAMPAGNE
by Charles Alfred Byrne and Louis Harrison.
Evenings at 8. Matinees Saturday Only.
Seventy boxes for theatre parties.
Extra matinee Monday.

NIBLO'S
Reserved Seats, 25c., 35c., 50c.
MR. ALEX'R COMSTOCK, Sole Lessee and Manager
EDWIN F. MAYO & CO.,
AFTER TWENTY YEARS,
A NEW MELODRAMA.
Matinees Wednesday and Saturday.
Extra matinee Monday.

UNION SQUARE THEATRE
GREENWALL AND PEARSON, Lessees and Managers
Last week of
MRS. POTTER
and
MR. BELLEW
in
ZOLA'S THERESE
Matinees Wednesday and Saturday.
Dec. 26, THE CRUST OF SOCIETY.
Extra matinee Monday.

PALMER'S THEATRE
Broadway and 30th Street.
A. M. PALMER, - - Sole Manager
The engagement extended. In consequence of the great success of
ARISTOCRACY
BY BRONSON HOWARD.
A. M. Palmer announces a postponement of the return of his Stock Company at this theatre.
THIRD BIG MONTH.
Evenings at 8:15. Saturday Matinee at 2.
Extra matinee Monday.

KOSTER & BIAL'S
Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday and Saturday.
[illegible]th Anniversary and Souvenir Week.
Last Week but One of
MARIE VANONI
Next Monday—INTERLAKEN TRIO. Muhlemann.

HARRIGAN'S THEATRE
M. W. HANLEY, - - - Manager
Genuine triumph of the
MULLIGAN GUARD'S BALL
By Mr. EDWARD HARRIGAN.
With all the original music by DAVE BRAHAM.
Wednesday—Matinees—Saturday.
Extra matinee Monday.

H. R. JACOBS' THEATRE
Corner 31st Street and Third Avenue.
Matinees: Monday, Thursday, and Saturday.
The Rooney Comedy Co. in
LORD ROONEY
Next Week—Shadows of a Great City.

NEW YORK THEATRES.

EDEN MUSEE
The World in Wax
First Appearance in America of
PRINCESS LILY DOLGOROUKI,
Violinist of the Empress of Russia.
MADAME MARIE SELIKA,
The Original Brown Patti.
MONS. GUIBAL and MARIE GREVILLE
In Wondrous Magic and Psychonotism.
ANDO and OMNE,
The Japanese Wonders,
and
Danko Gabor's Hungarian Orchestra.
Matinees Wednesday and Saturday.

PROCTOR'S THEATRE
West Twenty-third Street.
LAST WEEKS OF
MR. NEIL BURGESS AND THE
COUNTY FAIR.
Evenings 8:15. Saturday Matinee at 2.
Extra matinee Monday.

IMPERIAL MUSIC HALL
Broadway and 29th Street
GEORGE J. KRAUS, - Sole Lessee and Manager
JOHN M. McDONOUGH, - Business Manager
Evenings, 8 to 12. Mats. Mon., Thurs., Sat., 2 to 6.
Thornton, Fleurette, Kennedy, Kins Ners, etc., etc.
Four Hours of Fun.

TONY PASTOR'S THEATRE
Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
Vesta Victoria, J. W. Kelly, Sheffer and Blakely, Mlle. Charcot, Lillie Western, Al. Reeves, Stewart and Gillen, Christie and Pearl, La Rose Brothers, Tessie Langton. Doll's Matinee Friday.
Extra matinee Monday.

BROOKLYN THEATRES.

GRAND OPERA HOUSE
Matinees Wednesday and Saturday.
Martin Hayden's Nautical Melodrama,
HELD IN SLAVERY
Next Week—Evans and Hoey in A Parlor Match.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager
Commencing at the Xmas Matinee,
Monday, Dec. 26.
MARIE WAINWRIGHT
In a Gorgeous Production of the Romantic Drama,
AMY ROBSART
Extra matinee Monday.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & CO., - - Proprietors
CHARLES FROHMAN'S STOCK CO.
in
MEN AND WOMEN
Matinees Wednesday and Saturday.
Extra matinee Monday.
Next Week—The Lost Paradise and Councillor's Wife.

COL. SINN'S NEW PARK THEATRE
COL. WILLIAM E. SINN, }
MR. WALTER L. SINN, } ....Managers
The Leading and the Elite Theatre of Brooklyn.
Two Weeks, Beginning Dec. 12
Matinees Wednesday and Saturday.
Joseph Arthur's Distinguished Success,
BLUE JEANS
With All the Realistic Features.
Dec. 26—Wm. H. Crane in An American Minister.

BEDFORD AVENUE THEATRE
Corner South 6th Street and Broadway
LAURENT HOWARD, - - Manager
Matinees Wednesday and Saturday.
FITZ and WEBSTER in
A BREEZY TIME
Next Week—The Operator.

LEE AVENUE ACADEMY
A. Y. PEARSON, - Lessee and Manager
Matinees Thursday and Saturday.
THE HENRY BURLESQUE CO.
Next Week—Mrs. Potter and Mr. Bellew.

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NIOBE.
ROOM 21, 1193 BROADWAY.
W. W. TILLOTSON, General Manager

WARNING.—To all owners, lessees and managers of opera houses and theatres in the United States and Canada. I am the sole owner of the play, Uncle Dan'l, A Messenger from Jarvis Section. Any company producing the above play otherwise than under my direction, or any manager permitting the same to be produced will be prosecuted to the full extent of the law.
JOHN ARCHER.
A. W. GLEASON, Attorney, 51 Liberty St., New York.

MME. ELOISE KRUGER
The eminent teacher of Stage, Fancy and Skirt Dancing. Pianist at all lessons. Studio, Rooms 9-10 Studio Bldg., 4 and 6 W. 14th St., New York.

CHRISTMAS MIRROR'S LAURELS.

THE BEST OF HOLIDAY NUMBERS RECEIVES UNQUALIFIED PRAISE.

We have not room to print all, or even a small portion of, the complimentary comments evoked by our great holiday issue. But the following words of approval sufficiently indicate the reception accorded to it by scores of contemporaries.

ONE OF THE MOST ATTRACTIVE.

New York Tribune.

A large and handsome Christmas number of THE NEW YORK DRAMATIC MIRROR has just been issued. It has eighty-eight pages full of artistic illustrations and interesting reading matter. Pictures made specially for this number are contributed by Thomas Weston, Homer F. Emens, John H. Young, Edward G. Unitt, Benjamin Horning, C. W. Witham, John Rettig, L. W. Seavey, Thomas G. Moses, Walter Burridge and John England. Among the contributors of stories, articles, sketches and poems are Willard Newell, Franz Ebert, Selma Goerner, Giovanni Perugini, Ada Lewis, Burr W. McIntosh, Anna O'Keefe, Ralph Edmunds, Henrietta Lander, Dorothy Lundt, Edward Fuller, Frances R. Haswin, Edward M. Alfriend, Charles Donald Mackay, May Rettig, Bruce Edwards, Marie Edgar, Charles Barnard, Maida Craigen, Julia Arthur, St. George Best, M. W. Hanley, Marshall P. Wilder, Frank Mordaunt, Rosina Vokes, and Roland Reed. This number is altogether one of the most attractive that THE MIRROR has ever issued.

WORTH MORE THAN THE HALF-DOLLAR.

New York Mail and Express.

The Christmas number of THE DRAMATIC MIRROR is worth a good deal more than the half-dollar which buys it at the news-stands. The opening likeness of Blanche Walsh is a superb piece of work in the printer's art, and scarcely less admirable are likenesses of Jennie Eustace, Grace Huntington (an extraordinary bit of printing), Anna Boyd, Baroness Blanc, James J. Corbett, and other lights of the stage. The number of full-page prints, including some admirable scenes abroad and reproductions of paintings, are plentiful, and are all in black and white, no colors being attempted. Harrison Grey Fiske has adapted an Italian play which he calls A Game of Chess, and the list of theatrical contributors of stories, anecdotes, poems and what not is verry long and very interesting. There are also several pieces of music, composed, and the words written, specially for THE MIRROR's Christmas number.

UNCOMMONLY INTERESTING.

New York Times.

The Christmas number of THE MIRROR is uncommonly interesting in illustrations and letterpress. Some of the foremost scene painters have contributed original drawings. There are many stories and sketches by well-known actors and playwrights.

SIMPLY CHARMING.

New York Daily News.

THE DRAMATIC MIRROR's Christmas number, judging by its outside picture, suggests at first glance, something Frenchy, but on a second and common sense look, it isn't. It is simply charming. On the inside pages are life-like pictures of actors, actresses, authors, scenes from plays, illustrations of prominent places, stories by men and women well known on and off the stage. It is worthy of a place on any household table.

SCENE PAINTERS AS ILLUSTRATORS.

New York Sun.

THE DRAMATIC MIRROR's Christmas number has picturesque drawings by such scene painters as Edward C. Unitt, Homer Emens, and C.W. Witham, proving that these makers of theatric pictures are able to draw handsomely for black and white print. THE MIRROR's reading matter is from a wide range of contributors, regular writers and amateurs, but the most striking story is David Belasco's "His Collaborator," telling of the ghost of a dead author reappearing to claim half the honors when a living dramatist found a manuscript of his unacted play, rewrote it, and produced it on the stage. It is an odd conceit.

A VERITABLE PICTURE GALLERY.

New York Home Journal.

The annual Christmas issue of the DRAMATIC MIRROR is a veritable gallery of beautiful pictures handsomely reproduced by process, and a library of stories, poems and sketches from the pens of well-known actors and actresses. It is in every way worthy of the holiday-tide.

BRIGHTER THAN EVER.

Philadelphia Ledger.

The publishers and staff of THE MIRROR, besides providing interesting reading once a week for lovers of the theatre, add to their good work by getting out a special Christmas number which is in itself of remarkable attractiveness. This year's issue is no exception to the rule; on the contrary, it seems in some ways even brighter than ever, and is filled with entertaining articles and well executed pictures. As usual, various members of the profession show that they can occasionally wield the pen with successful results, and so keep on in their laudable mission of pleasing the public.

SNAPPED UP PROMPTLY.

Kansas City Star.

There are eighty-eight attractive pages between the handsome covers of THE MIRROR. The newsdealers have trouble keeping even with the demand for copies of this issue. They are snapped up as promptly as they are exposed on counter or in shop-window. "We have ordered more," every dealer says a dozen times a day, "and you'd better leave your name so that we can save you a copy." Well known theatrical people who can write, have written most of the stories and sketches and poems; well known theatrical people who can draw—among them Edward Sothern—have made many of the illustrations; half a hundred portraits garnish the feast, and three or four composers furnish merry musical numbers. Altogether it is a rattling good half dollar's worth, and Mr. Harrison Grey Fiske has full reason for congratulation and contentment because of it.

A GAME OF CHESS.

Philadelphia Press.

The most valuable feature of the Christmas Number of THE DRAMATIC MIRROR is a translation in rhythmic prose, by Dunne Barr and Harrison Grey Fiske, of Giuseppe Giacosa's famous one-act play, A Game of Chess. Literary beauty and dramatic interest meet in this little masterpiece. Uncommon power in the creation of atmosphere is shown by the author. The scene is within a castle in the Valley of Aosta at nightfall of a cheerless rainy day in the fourteenth century, and an entrancing story of youthful love at first sight is enacted in a light that comes partly from logs burning in the huge fireplace. The little play is handsomely illustrated. The Number contains stories, sketches and drawings by actors and actresses, two of the many contributors being Burr McIntosh and Minnie Dupree.

A LITERARY AND ARTISTIC FEAST.

Pittsburg Dispatch.

A mighty pretty girl invites you to see what is behind her in the Christmas number of THE MIRROR, through the ornamental cover of which her face appears to have broken through. It is not deceiving you, either, for the contents of the holiday edition are certainly a literary and artistic feast. The illustrations include an unusual variety of subjects not wholly theatrical, but chiefly done by actors or people connected with the stage. They are mostly very good, and the portraits of prominent actors and actresses are especially fine. The stories and sketches include contributions from Ada Lewis, Harrison Grey Fiske, Charles Barnard, Burr McIntosh, and a host of other clever people. The portrait of the inimitable Burr is a speaking one, and the story he tells seems to refer to the talented and lovely woman, Jennie A. Eustace, whose picture adorns an adjoining page.

HANDSOMER THAN ANY.

Albany Argus.

The Christmas number of THE DRAMATIC MIRROR has made its appearance, and is handsomer and more interesting than any of its predecessors. It contains nearly a hundred pages of bright and well-written contributions in prose and poetry from leading actors and actresses and literary people, and the illustrations are profuse and beautiful. Among the leading contributors are David Belasco, Minnie Dupree, Franz Ebert, Selma Goerner, Perugini, Burr McIntosh, James A. Waldron, Edward M. Alfriend, Anna O'Keefe, Eileen Moretta, Maida Craigen, E. M. Holland, Mart. W. Hanley, Marshall P. Wilder, Frank Mordaunt, Rosina Vokes, Roland Reed, and Maud Harrison. Besides the portraits of distinguished professionals, which always have an interest, there are reproductions of drawings made for the number by noted scenic artists and actors, among others by Benjamin Horning, John Rettig, L. W. Seavey, Walter Burridge, and John England. The number has a handsome cover, illuminated in colors.

VARIED AND RICHLY FURNISHED.

Brooklyn Eagle.

The Christmas number of THE DRAMATIC MIRROR is one of the most varied and richly furnished that has ever been printed. It is stocked with portraits: Statesman Walsh's daughter, Blanche, disguised as Kyrle Belle; Lillian Elma, Walter Hale, Hattie Chase, Victory Bateman, Olive Martin, Frank Valerga, Franz Ebert, Selma Goerner, Burr McIntosh, Jennie Eustace, Grace Huntington, Grant Parish, Anna Boyd, Henrietta Lander, Lansing Rowan, Stella Madison, Adelaide Fitz-Allan, J K Emmet, Baroness Blanc, Charles Fletcher, Clara Blaisdell, Geo. Beane, Jr., James Corbett, Hattie Harvey, Mary Hampton, Edith Kenward, C. D. Garmo, Clara Daymer, Belle Bilton Clancarty, Mabel Paige, Primrose and West, James O'Neill, Henry Greenwall, E. S. Willard, Nat Goodwin, Mr. and Mrs. Kellar, and others. There are stories, poems and essays by theatrical people and pictures by scene painters.

THE BEST IN A LONG SERIES.

Lowell, Mass., Daily Courier.

The Christmas Number of THE DRAMATIC MIRROR is not only the best in a long and creditable series, but it will instantly attract favor from the novelties of illustration displayed in its pages. The editor has drawn upon the pencils of many artists, and the result is a large number of fine sketches that are not the less interesting because they are not of the stage stagy. The literary contents are furnished by well known theatrical people, and are exceedingly varied and readable. There are numerous portraits of actors and actresses. The mechanical preparation of the number is very satisfactory. THE MIRROR not only publishes a first-class holiday issue, but a clean and reputable paper every week, and one that deserves the generous support of all interested in the theatre.

GREAT ARTISTIC VALUE.

Boston Herald.

The Christmas number of THE DRAMATIC MIRROR is the finest issue ever put out from that office. It is profusely illustrated, and many of the pictures have great artistic value. The reading matter is interesting, entertaining, and of good literary quality. Members of the profession and all interested in the theatre will find the number well worth reading and carefully preserving.

BRIMFUL OF GOOD CHEER.

Albany Times-Union.

The Christmas number of THE DRAMATIC MIRROR is brimful of good cheer. The illustrations and reading matter are the work of members of the dramatic profession, and the high standard attained goes far to prove that the stage is well supplied with brilliant and capable men and women.

PROFESSIONAL DOINGS.

ELMER E. VANCE sends out a neat Christmas card illustrating The Limited Mail.

ADMIRERS of the company playing A Breezy Time in Pottstown, Pa., sent a basket of champagne back on the stage the other night.

THE Amateur Comedy Club produced The Parvenu at the Berkeley Lyceum Thursday night. The parts were taken by Messrs. Saunders, Cook, Morrel, Mellen and La Montagne, and Misses Laidlaw, Eytinge, and Shippen.

☞ Next week's issue, which will be the New Year's Number, will appear on Wednesday, Dec. 28—one day later than the usual date of issue.

THE Drawing Room Players produced the operetta King Cupid in the American Art Galleries on Thursday night in aid of the Little Mothers' Aid Society, the Manhattan Working Girls' Society and Bethany Nursery. The parts were taken by Mrs. Adele La Eis Baldwin, Florence Drake, Lucia Zola, Edna Springer, Richie Ling, Perry Averhill, Wendell Stanton Howard.

THE friends of Fannie G. Bernard (Mrs. Harry Leighton) will be gratified to learn that she is improving after an illness of two weeks at the Chelsea in this city.

THE Boston papers notice My Colleen very favorably.

WALTER OSMOND is mentioned with special praise for his work as Stephen Marler in The Wages of Sin, revived at Forepaugh's Theatre, Philadelphia.

MANAGER J. A. WALLACE, of the Oswego Academy of Music, has closed that house for about three weeks in order to make necessary repairs.

☞ Advertisements for the New Year's Number should be sent to this office not later than Saturday, Dec. 24.

IN accordance with his custom, Tony Pastor will give a doll matinee on Friday of this week, on which occasion each woman and girl attending his theatre will receive a handsome wax doll.

T. W. DINKINS, manager of The Operator, in which the Newell Brothers appear as twin stars, paid a flying visit to this city last week. He reports a big business all along the line. Etta Reed and Leslie Lyle have recently joined the company, which was never in better condition than now.

THE MIRROR's recent picture of Jessie Bartlett Davis is reproduced in the California *Illustrated World* without credit.

ELDORA, Iowa, has a new theatre called the Wisner Opera House. It is a handsome three-story building of pressed brick with stone trimmings. The auditorium is sixty-six by eighty feet, with a gallery thirty feet deep. The stage is thirty by sixty-six feet, and there are ample dressing rooms. The house is well equipped with scenery, and is lighted by electricity.

☞ The New Year's Number will have a large extra sale. Order from your newsdealer now. Price, 10 cents.

THE Tar and Tartar is playing to big business in the East. Its Southern tour will begin at Lexington on Jan. 23.

CHARLOTTE M. STANLEY has closed her tour in Only a Pauper, owing to illness. George H. Heiser, her manager, writes that she has settled satisfactorily with every member of her company, and that she expects to resume in about four weeks.

CARL STREITMAN has arranged with Edwin Milton Royle, author of Friends, to produce that play in Vienna next Spring. The part of the pianist, now played by Lucius Henderson, will be changed to one of an opera singer to be personated by Herr Streitman.

☞ Next week's issue, which will be the New Year's Number, will appear on Wednesday, Dec. 28—one day later than the usual date of issue.

EUGENE S. ROBINSON, manager of the Paul Kauvar company, is sojourning at Hot Springs, Ark.

MEMBERS of the Paul Kauvar company who were injured in a railroad wreck in Texas have compromised their claims for an aggregate of $1,500.

HAROLD JOHNSTON (H. J. Linton) has returned to professional life after three years spent in Colorado, and is now supporting Clay Clement. For the past year Mr. Johnston filled the city editor's desk on the *Rocky Mountain News* in Denver, and he is perfectly aware as to how it feels to be bored with press agents during a heavy run of "copy." Mr Johnston came to this country in 1886 with Wilson Barrett, and subsequently stage-managed Dr. Jekyll and Mr. Hyde and Austerlitz at the New York production of these plays by D. E. Bandmann. As a journalist, he has made a hit in the West, and he looks upon his present employment as something of a relief from newspaper work.

☞ The New Year's Number will have a large extra sale. Order from your newsdealer now. Price, 10 cents.

BESSIE BONEHILL, the clever comedienne, sailed for England last Wednesday to fulfill important engagements in pantomime, and will return in July and begin her starring tour in the nautical comedy farce, Playmates, on Sept. 4. Miss Bonehill will bring from the other side all the scenery and mechanical effects to be used in the play, as well as five prominent players with whom she has been associated. The company will comprise twenty artists, among them some of the most prominent in farce-comedy. Miss Bonehill has consented to play at Tony Pastor's two weeks in August prior to her tour, and this will be her final appearance on the vaudeville stage. Ward and Vokes, who have made a remarkable hit in their new sketch, Percy and Harold, will probably be in Miss Bonehill's company, which will be managed by J. J. Rosenthal.

THE criticisms of Robert Downing's production, Richard the Lion-Hearted, from the Chicago papers indicate that the play will take a foremost place in the popular tragedian's repertoire.

FOLLOWING the lead of Boston, Gloucester people complained to the police of a certain burlesque company's printing last week. The small work was accordingly ordered to be taken in, but the posters and large stands were allowed to stand.

☞ Advertisements for the New Year's Number should be sent to this office not later than Saturday, Dec. 24.

SAINT-SAENS, the French composer, will visit this country next year and take part in the international concerts in Chicago.

WHEN Grace Hawthorne occupied the Princess' Theatre, London, there were proceedings between her and the lessee of the property to settle a question of liability. The London *Era* at the time published a statement that Miss Hawthorne had been evicted. She sued the proprietor of that paper, and has recovered a verdict of forty shillings and costs.

THE Spanish representation at the Chicago Exposition will include a band of one hundred performers.

☞ The New Year's Number will have a large extra sale. Order from your newsdealer now. Price, 10 cents.

F. A. MCARDLE, manager of the theatre at McKeesport, Pa., telegraphs that Doré Davidson and Ramie Austen made a big hit there in Dangers of a Great City, and that he has booked them to return at increased terms.

UPON invitation of O. V. Coffin, president of the Middlesex company, the members of the Middletown, Conn., fire department attended a performance of The Midnight Alarm in that city on the evening of Monday of last week.

AT the Jeanne d'Arc centenary at Rheims last year Gounod's special composition commemorative of the occasion, "Vision de Jeanne d'Arc," was performed with Gounod at the organ, Henri Martel, the young violinist, playing the violin obligato, in the Rheims Cathedral. Gounod was so pleased with Martel's interpretation that he dedicated the composition to this young artist. Martel will perform this composition during his concerts in New York under J. B. Pond's management.

☞ Advertisements for the New Year's Number should be sent to this office not later than Saturday, Dec. 24.

W. J. CHAPPELLE sends to THE MIRROR the box-sheets of the Stone Opera House, Binghampon, for Saturday evening, Dec. 10, when The Limited Mail, Elmer E. Vance's popular melodrama, was the attraction. Every available space in the theatre was sold, and the managers of the house testify that hundreds were turned away. The receipts were $1,104.50. It was the third visit of this attraction to Binghamton.

THE souvenir programme of the fifteenth annual benefit of the Boston Lodge of Elks, an event of which THE MIRROR has given particulars, is one of the handsomest books of the kind ever issued. It is filled with fine half-tone portraits of public men and players who were prominent in the affair.

THE present season at the Davidson Theatre, Milwaukee, has thus far been marked by unusual prosperity. The attractions have been of a superior character, and Milwaukee is certainly becoming more wideawake in matters theatrical each day. Manager Sherman Brown has carried his city to the front by sheer force of energy and the generally healthful reports from there even during the election period show that there is little danger of a relapse.

☞ The New Year's Number will have a large extra sale. Order from your newsdealer now. Price, 10 cents.

PROMINENT society men and women in Brooklyn, last week, performed in The Mascot and The Bohemian Girl for the benefit of a local diet dispensary.

CHARLES FROHMAN has bought from T. Henry French a one-act comedy, now being performed at the Haymarket Theatre, London, entitled The Burglar and the Judge, and he will produce it at the Standard Theatre in February.

GUSTAV HINRICHS is in consultation with the directors of the Brooklyn Academy of Music relative to a season of grand opera there.

☞ Advertisements for the New Year's Number should be sent to this office not later than Saturday, Dec. 24.

SOME of the persons who arrived late at the first performance of the Theatre of Arts and Letters are said to have criticised the method adopted in seating the audience. It is whispered that some of those who arrived early took possession of more of the seat coupons than they were entitled to under the arrangement, and held them for the convenience of late-arriving friends.

JAMES O'NEILL played to very large receipts in St. Paul last week. He opened to the largest house the Metropolitan has had this season, and there was a rush during the whole of the engagement.

THE Minnie Lester company is reported to be playing a repertoire of pirated pieces.

THE WHITE SQUADRON had an immense house on its opening night last week at Lothrop's Theatre in Portland, Me.

HELEN BARRY produced The Duchess in Washington last night. Among those present were Vice-President Morton, Sir Julian Pauncefote, Senator Wolcott, and Senator Hale.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H B M Clellan, Gen. Eastern Agent, 409 Broadway, New York. F A. Palmer, Asst. G. P. Agent, 201 Clark Street. Chicago, Ill. F. Chandler, G. P. Agent, St. Louis Mo.**

SEATTLE'S NEW THEATRE.

The new $350,000 Opera House at Seattle, Wash., was opened on Dec. 5. The dedicatory address was delivered by Hon. J. H. McGraw, Governor-elect of Washington. The audience was a brilliant assemblage, representing the best people of the city. The highest price paid for a box was $750, and the prices for boxes ranged from $450 to $75, for the opening night, while seats in the parquette and dress circle brought from $25 to $8. The Duff Opera company was the opening attraction, and their performances were somewhat disappointing.

The house stands on a plot of ground 120 feet square in the business centre of the city. It was designed by architect C. W. Saunders, of Seattle. The construction of the stage was under the supervision of Thomas M. Harrington, of San Francisco, who is an expert builder in that line. It is said that the acoustics of the house have been pronounced perfect by musical critics, and the equipment and plant throughout are of the most recent and approved kind.

The controlling interests in the house are owned by G. H. Heilbron, J. D. Lowman, and H. A. Noble. The house is under the able management of J. W. Hanna, who has made Seattle one of the best amusement cities in that section of the country.

Julia Marlowe played at the new house to standing room on the 8th and 9th, and it is hoped that the edifice is launched on a prosperous career.

◆

A SUCCESSFUL START.

John W. Hamilton, manager of the Baroness Blanc, came to New York on Friday to arrange for the appearance of the Baroness at the Fifth Avenue Theatre on Jan. 2. Mr. Hamilton will be located at the Fifth Avenue Theatre. To a MIRROR reporter he said

"With managers, critics, and audiences the Baroness Blanc has made the biggest kind of a hit. Because of her serenity on the stage she amazed, and because of the significance and skill with which she acted she commanded admiration.

"The criticisms of the papers in Buffalo and Pittsburg, and the articles telegraphed to THE MIRROR, and the New York daily papers speak for themselves. None could ask more favorable comment.

"The box-office, too, proves the success of the Baroness Blanc in Deception.

"I have just engaged Ida Van Sicklen, formerly with Rhéa, to play an important part, and Lawrence Cautley will replace Wright Huntington, who was only 'lent' to us for a few weeks.

"After her engagement at the Fifth Avenue Theatre, the Baroness will begin a tour that will take her to California.

◆

ARONSON CO-MANAGES TYLER.

It is not to be denied that Cyril Tyler, the boy soprano, who has been singing this season in several cities in the East, is a prodigy quite as remarkable of his kind as are Josef Hoffman and Otto Haegner.

Young Tyler sang on Thursday and on Saturday at Chickering Hall, and he gave unmitigated pleasure to audiences familiar with the best musical talent.

The boy has a high soprano voice of marvelous purity of tone and great flexibility. He sings with simplicity and much sympathy. His rendering of the "Shadow Song," from Dinorah, "Ave Maria," "At Candle Light," and "Home, Sweet Home" are particularly commendable. He has the additional advantage of a seraphic face and charming manners.

Rudolph Aronson, of the Casino, is so pleased with the boy's singing that he has accepted the co-management of him with Edgar Strakosch.

◆

A BIG CIRCUIT.

A deal is reported to have been consummated at a meeting of managers interested held in Detroit, last week, which will include the following chain of theatres in one circuit: Wheeler and People's, Toledo; Detroit Opera House and Whitney Grand Opera House, Detroit; Lyceum Theatre, Buffalo; Hubbard Opera House, Jackson, Mich.; Academy of Music, Saginaw; Wood's Opera House, Bay City; Grand Opera House, Grand Rapids; Academy of Music, Toronto, Ont.; Grand Opera House, Hamilton; Grand Opera House, London; Lyceum Theatre, Cleveland; Heuck's Opera House, Cincinnati. Overtures are being made to add to this list this season.

◆

OUR GOBLINS DISBANDED.

The tour of Our Goblins, beginning on Thanksgiving, came abruptly to an end at Meriden, Conn., after the evening performance on the 10th inst. Bad business is assigned as the direct cause of the collapse. The Brinkley Brothers, of Memphis, Tenn., were pecuniarily interested in the enterprise, and are said to have lost $3,000 by the venture. The company contained many high-salaried artists, including Mrs. George S. Knight. The latter was ill in New York on the evening of the closing performance, her part being acceptably filled by Clara Lavine. It is understood that salaries were paid, and all the members of the company returned to New York.

◆

CHARLES FROHMAN'S COMPANIES.

Said Charles Frohman yesterday: "I expect to open the New Empire Theatre on Jan. 23. My stock company comes to New York then for a prolonged stay. The tours of Mr. Wilkinson's Widows, Gloriana, The Lost Paradise, Men and Women, and Jane have been so successful that I have decided to resume them next season. I have had fourteen companies on the road straight through the election, and adding the success of the pieces now running throughout the country and the new plays that I will produce during the season, I will have next season a larger number of companies on the road than ever before. The present is the most prosperous season I have had."

◆

WALKER WHITESIDE.

Walker Whiteside, the young tragedian, has commanded the highest praise wherever he has appeared this season, and has played to very large business. He is supported by a strong company, and his plays are set and dressed with every attention. He is characterized as "a scholarly tragedian of the new school, with a determination to avoid beaten paths." His repertoire includes Hamlet, Richelieu, Richard III., The Fool's Revenge, Othello, The Bells, The Merchant of Venice, and The Lady of Lyons.

◆

DIXEY'S COMPANY TO DISBAND.

Advices to a theatrical agency in this city from a member of the Henry E. Dixey Opera company, state that this organization will go out of existence at Cincinnati on Saturday night. The letter containing this information gives an impression that this company has been steadily unfortunate on the road. It says that the members will return to New York "with little else than their belongings."

◆

MATTERS OF FACT.

Dumb Heroes is Oscar P. Sisson's latest sensational comedy-drama. It will be under the management of Colonel William De Vere. Among the actors will be the Twin Brothers' Pollock, and twenty-five persons, a herd of fourteen Shetland ponies, a trained bloodhound, and an imported Irish donkey. The paper will be new, and the scenery elaborate. Managers should send open time to Colonel William De Vere, manager of The Colonel, en route. Dumb Heroes will take the road Jan. 30.

☞ The New Year's Number will have a large extra sale. Order from your newsdealer now. Price, 10 cents.

Albert Bruning and Fred. E. Latta advertise that they are the sole lessees of Mr. Fleron's version of The Clemenceau Case, and warn managers and others against negotiating with parties claiming to present this play. They have brought suit against the management of the Standard Theatre, Philadelphia, who recently allowed a piratical company to present the regular version of The Clemenceau Case. The only company that is entitled to the use of Mr. Fleron's version is headed by Emma Bell as Iza, and Albert Bruning as Pierre.

Mrs. Jennie Kimball's Opera company will spend Christmas week in Kansas City and New Year's week in St. Louis.

J. M. Ward, manager of A Merry Time, has signed Joe Goddard, who is announced as the pugilistic champion of the world. Goddard will appear in this farce-comedy in a sparring contest.

Leon Kusel, for four years past connected with H. R. Jacobs, is at liberty for the position of treasurer or advance agent.

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Branch O'Brien, the hustling advance agent, is at liberty. He may be addressed at Taylor's Exchange, 38 West Twenty-eighth Street.

Managers of first-class attractions desiring time at the Grand Opera House, Boston, Mass., during the seasons of 1893-94, should apply immediately to A. H. Dexter, manager, as open time at this house is rapidly filling.

Joe Freeman, who is booking Freddie Huke in Clair D. Vallette's comedy for the season of 1893-94, requests managers of first-class houses to send open time at once. He may be addressed in care of the Greve and Bernhardt Lithograph Company, Milwaukee, Wis.

Frank A. Connor, the clever juvenile actor, is at liberty on account of the closing of Mrs. Bernard-Beere's company. He may be addressed at this office.

The well-known play, Uncle Dan'l, A Messenger from Jarvis Section, will not be called The Deputy Sheriff as was first intended. The old name and trade mark will be retained. John Archer, who is the sole owner of the play by outright purchase, also warns pirates and irresponsible managers against producing, or allowing to be produced, this play otherwise than under his direction.

◆

A pleasant, well appointed home, with superior educational advantages for a limited number of children. Best references. Home school. Address this office.***

Nervous headaches promptly cured by Bromo-Seltzer—10c. a bottle. ***

NEW YORK THEATRES.

LYCEUM THEATRE

Fourth Avenue and 23d Street.
DANIEL FROHMAN, - - Manager
Another Great Lyceum Success.
Sardou's New Three-Act Comedy.
AMERICANS ABROAD
Extra Matinee Christmas and New Year's.
At 8:15. Matinees Thursday and Saturday.
Secure seats two weeks ahead.

HERRMANN'S

Broadway and 29th Street.
JOHN MASON AND MARION MANOLA
in
IF I WERE YOU
Preceded by THE ARMY SURGEON.
Evenings at 8:15. Mat. Wed. and Sat.
Extra matinee Monday.

NEW YORK THEATRES.

STAR THEATRE

Broadway and 13th Street.
THEODORE MOSS, - Proprietor and Manager
LAST WEEK
of the present brilliant engagement of the Eminent Actor,
MR. E. S. WILLARD.
First production on any stage of a comedy in three acts, entitled
THE PROFESSOR'S LOVE STORY
Dec. 26, MINNA GALE HAYNES in the HUNCHBACK.
Extra matinee Monday.

BROADWAY THEATRE

Broadway and 41st Street.
Mr. T. H. FRENCH, - - Manager
The Jolly Comedy,
THE PRODIGAL FATHER
In conjunction with THE PRODIGAL FATHER, CARMENCITA.
Evenings at 8. Matinee Saturday at 2.
Extra matinee Monday.

GRAND OPERA HOUSE

Mr. T. H. FRENCH, - Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday and Saturday Matinees.
CARL A. HASWIN
in
THE SILVER KING
Extra matinee Monday.
Next Week—Annie Pixley.

CASINO

Broadway and 39th Street
RUDOLPH ARONSON, - - - Manager
THE FENCING MASTER,
with
MARIE TEMPEST
and the J. M. Hill Opera Comique Company.
Matinee Saturday at 2.
Friday Evening, Dec. 23, Souvenir Night.
Extra matinee Monday.

MANHATTAN OPERA HOUSE

OSCAR HAMMERSTEIN, - Owner and Manager
Third Great Week.
THOMAS Q. SEABROOKE
and his superb
GRAND COMIC OPERA CO. 100 PEOPLE.
Under the management of Charles MacGeachy, in
THE ISLE OF CHAMPAGNE
by Charles Alfred Byrne and Louis Harrison.
Evenings at 8. Matinees Saturday Only.
Seventy boxes for theatre parties.
Extra matinee Monday.

NIBLO'S

Reserved Seats, 25c., 35c., 50c.
MR. ALEX'R COMSTOCK, Sole Lessee and Manager
EDWIN F. MAYO & CO.,
AFTER TWENTY YEARS,
A NEW MELODRAMA.
Matinees Wednesday and Saturday.
Extra matinee Monday.

UNION SQUARE THEATRE

GREENWALL AND PEARSON, Lessees and Managers
Last week of
MRS. POTTER
and
MR. BELLEW
in
ZOLA'S THERESE
Matinees Wednesday and Saturday.
Dec. 26, THE CRUST OF SOCIETY.
Extra matinee Monday.

PALMER'S THEATRE

Broadway and 30th Street.
A. M. PALMER, - - Sole Manager
The engagement extended. In consequence of the great success of
ARISTOCRACY
BY BRONSON HOWARD.
A. M. Palmer announces a postponement of the return of his Stock Company at this theatre.
THIRD BIG MONTH.
Evenings at 8:15. Saturday Matinee at 2.
Extra matinee Monday.

KOSTER & BIAL'S

Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday and Saturday.
[illegible]th Anniversary and Souvenir Week.
Last Week but One of
MARIE VANONI
Next Monday—INTERLAKEN TRIO, Muhlemann.

HARRIGAN'S THEATRE

M. W. HANLEY, - - - Manager
Genuine triumph of the
MULLIGAN GUARD'S BALL
By Mr. EDWARD HARRIGAN.
With all the original music by DAVE BRAHAM.
Wednesday—Matinees—Saturday.
Extra matinee Monday.

H. R. JACOBS' THEATRE

Corner 31st Street and Third Avenue.
Matinees: Monday, Thursday, and Saturday.
The Rooney Comedy Co. in
LORD ROONEY
Next Week—Shadows of a Great City.

NEW YORK THEATRES.

EDEN MUSEE

The World in Wax.
First Appearance in America of
PRINCESS LILY DOLGOROUKI,
Violinist of the Empress of Russia.
MADAME MARIE SELIKA,
The Original Brown Patti.
MONS. GUIBAL and MARIE GREVILLE
In Wondrous Magic and Psychomotism.
ANDO and OMNE,
The Japanese Wonders,
and
Danko Gabor's Hungarian Orchestra.
Matinees Wednesday and Saturday.

PROCTOR'S THEATRE

West Twenty-third Street
LAST WEEKS OF
MR. NEIL BURGESS AND THE
COUNTY FAIR.
Evenings 8:15. Saturday Matinee at 2.
Extra matinee Monday.

IMPERIAL MUSIC HALL

Broadway and 29th Street
GEORGE J. KRAUS, - Sole Lessee and Manager
JOHN M. McDONOUGH, - Business Manager
Evenings, 8 to 12. Mats. Mon., Thurs., Sat., 2 to 6.
Thornton, Fleurette, Kennedy, Kins Ners, etc., etc.
Four Hours of Fun.

TONY PASTOR'S THEATRE

Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
Vesta Victoria, J. W. Kelly, Sheffer and Blakely, Mlle Charcot, Lillie Western, Al. Reeves, Stewart and Gillen, Christie and Pearl, La Rose Brothers, Tessie Langton. Doll's Matinee Friday.
Extra matinee Monday.

BROOKLYN THEATRES.

GRAND OPERA HOUSE

Matinees Wednesday and Saturday.
Martin Hayden's Nautical Melodrama,
HELD IN SLAVERY
Next Week—Evans and Hoey in A Parlor Match.

AMPHION THEATRE

Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager
Commencing at the Xmas Matinee,
Monday, Dec. 26.
MARIE WAINWRIGHT
In a Gorgeous Production of the Romantic Drama,
AMY ROBSART
Extra matinee Monday.

COLUMBIA THEATRE

Washington and Tillary Streets.
EDWIN KNOWLES & CO., - - Proprietors
CHARLES FROHMAN'S STOCK CO.
in
MEN AND WOMEN
Matinees Wednesday and Saturday.
Extra matinee Monday.
Next Week—The Lost Paradise and Councillor's Wife.

COL. SINN'S NEW PARK THEATRE

COL. WILLIAM E. SINN, } ....Managers
MR. WALTER L. SINN, }
The Leading and the Elite Theatre of Brooklyn.
Two Weeks, Beginning Dec. 12
Matinees Wednesday and Saturday.
Joseph Arthur's Distinguished Success,
BLUE JEANS
With All the Realistic Features.
Dec. 26—Wm. H. Crane in An American Minister.

BEDFORD AVENUE THEATRE

Corner South 6th Street and Broadway
LAURENT HOWARD, - - Manager
Matinees Wednesday and Saturday.
FITZ and WEBSTER in
A BREEZY TIME
Next Week—The Operator.

LEE AVENUE ACADEMY

A. Y. PEARSON, - Lessee and Manager
Matinees Thursday and Saturday.
THE HENRY BURLESQUE CO.
Next Week—Mrs. Potter and Mr. Bellew.

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W. W. TILLOTSON, General Manager

WARNING.—To all owners, lessees and managers of opera houses and theatres in the United States and Canada. I am the sole owner of the play, Uncle Dan'l, A Messenger from Jarvis Section. Any company producing the above play otherwise than under my direction, or any manager permitting the same to be produced will be prosecuted to the full extent of the law.
JOHN ARCHER.
A. W. GLEASON, Attorney, 51 Liberty St., New York.

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The eminent teacher of Stage, Fancy and Skirt Dancing. Pianist at all lessons. Studio, Rooms 9-10 Studio Bldg., 4 and 6 W. 14th St., New York.

IN OTHER CITIES.

SPECIAL NOTICE.

Correspondents of this paper are requested neither to ask nor to accept press courtesies from Hoyt and Thomas, the firm of variety farce managers, or from any person or persons representing them in any capacity whatsoever.

BOSTON.

Christmas is so near at hand, and persons who ordinarily go to the theatre are so busy looking for presents, that it would not be surprising if some of the houses in the city fared a little poorly this week. But the bills are all taking ones, and the prospects are unusually promising, taking the week into consideration.

Surrender surrendered at the Columbia 17, and was taken off to make a tour of New England. In its place we have Gloriana for a single week, with a somewhat different cast from that which presented the piece so successfully at this house last Spring. Then comes A. M. Palmer's co. for a month, opening with Saints and Sinners, which is to be followed by Alabama, Jim the Penman, and Lady Windermere's Fan, with Julia Arthur in the principal part. When Palmer's co. leaves the Frohman stock organization will return with David Belasco's new play.

John Stetson's co. at the Globe has made a most emphatic hit with The Crust of Society, and some of the critics go so far as to say that it is the most powerful play that has been given in Boston for many seasons. It is certainly an exceedingly strong drama, and it is acted by an exceptionally good co. Carrie Turner, in particular, deserves credit for artistic work, while Elita Proctor Otis has a bright future before her on the stage, judging from the promise of her debut. De Wolf Hopper in Wang follows for a fortnight 26.

For Museum patrons there is a pleasure in store this week, and this week only. Our Boys has been given at this house by strong casts in past seasons, and there will be much interest in seeing how the new-comers in Mr. Field's capable organization perform the familiar parts in this delightful comedy. Pinero's Mayfair will have its premiere in America Christmas Eve.

With this week ends Rosina Vokes's annual engagement at the Fremont. The Paper Chase filled two weeks most successfully, and for the farewell nights Miss Vokes will give one of these delightful triple bills so identified with her name. The pieces presented are The Rose—Minnie Maddern-Fiske's charming one-act piece—The Lawyer's Fee, and A Double Lesson. The Bostonians follow, 26, for a fortnight, giving Robin Hood through the entire engagement.

To say that the Hollis Street was packed the opening night of Miss Helyett would be putting it faintly. It was a tremendous house, and Lottie Collins and Louise Leslie-Carter divided the honors evenly. This is the last week of Miss Helyett, for 1492 comes 26 for a fortnight, taking the dates originally booked by Mrs. Bernard-Beere. W. H. Crane follows 9 in The American Minister.

For the second time this season The Power of the Press is playing an engagement at a Boston house. This time the theatre is the Grand Opera House. The Fair Rebel follows 26. Early bookings in the new year are The Burglar, Ole Olson, The Power of Gold, and Lillian Kennedy in She Couldn't Marry Three.

The Bowdoin Square has the only new play of the week, The Vendetta, which is given by Henry Bergman, supported by a strong co. and aided by elaborate scenery. The Limited Mail comes 26; The White Squadron 2; and Dockstader's Minstrels 9, this being their second engagement in Boston this season.

A Temperance Town was presented at the Park. Babes in the Wood passes its fiftieth performance at the Boston this week, and all the women in attendance at the performance 20 will receive a handsome souvenir in the shape of a calendar most artistically designed, and embellished with pictures of scenes from the play which has attracted such large audiences for the past two month.

The Victor Vaudeville co. is the attraction of the week at the Howard Athenaeum.

The City Club, which has been exceedingly popular here for two seasons past, is at the Palace.

McHenry's English Swells are at the Lyceum.

Kate Glassford and Charles Barringer are giving Passion's Slave at the Grand Museum.

Grace Freeman, of Maplewood, one of the suburbs of Boston, has joined Richard Mansfield's co. to play small parts.

At the last matinee which Fanny Davenport played at the Hollis Street Theatre, there was a charming box party consisting of Miss Davenport's god-daughter, little May Seymour, who had with her five little girl friends and her brother. After the fourth act the children were taken to Miss Davenport's dressing room, where Cleopatra gave each of them a kiss.

Juno Bruno, of Somerville, who has been a member of the Miss Helyett co., has sailed for Europe to visit Paris, Venice, Nice and other places. She will pursue her professional studies on the continent.

Rosina Vokes has been kept busy while in this city. Not only did she make many contributions to the Teachers' Bazaar, but she coached Olea Bull, daughter of the famous violinist, and her associates for the crow dance, which they gave in the Pageant of the Year in the Mechanics' Building 17-19.

B. F. Keith has purchased an estate on Tremont Street, just in the rear of his new theatre, and one rumor is that he is to have the building torn down to afford a convenient approach to his house.

JAY B. BENTON.

CHICAGO.

Magician Herrmann commenced a prosperous week at the Chicago Opera House 18. Many new features have been added since his last visit here. Madame Modjeska closed a very brilliant two weeks' engagement at this house 17. Modjeska represents the highest class of art in this country, and too much praise cannot be given her for her victory over the many obstacles encountered in unappreciative cities, such as New York—no offence, of course. The unstinted and splendid reception she has met with in Chicago—the stronghold of legitimate and classic drama, and the recuperative station of worthy aspiring but "busted" stars—was even flattering to Modjeska. She packed the large Chicago Opera House at every performance.

On 19, Pauline Hall and her opera co. attracted a very large, pleased and enthusiastic audience to McVicker's Theatre, appearing in the latest success Puritania. It made a hit and Miss Hall and other favorites received a royal welcome. On Sunday night, 11, Glen-Da-Lough, a new Irish comedy was given its *premiere* at this theatre before a large-sized house. The scenes are in familiar localities in "Ould Ireland" and is in five acts. The novelties are not numerous, the play running on the general type of all Celtic romances. It is rather crude in its present form and will take a great deal of revision to make it stand on a par with innumerable second-class dramas of its kind. J. K. Murray enacts the leading part with but little spirit and with indifferent success. He sings well, however, and in that respect made somewhat of a hit. The heroine is played by Clara Lane, who was pleasing and also sang nicely. Others in the cast were but fair. The play, as a whole, is put on prettily; an artificial fountain was a feature. The theatre was filled all the week, as is always the case at McVicker's.

A revival of Wilkinson's Widows by Charles Frohman's Settled Out of Court co., was successful at the handsome Schiller and drew well. The audiences laughed and enjoyed themselves as much as at its first Chicago presentation. It undoubtedly is a remarkably fine comedy of the better class, and is very much appreciated, which is gratifying in the face of the tremendous triumphs of the present large number of inferior, not to say low, productions of all manner and kind, to the neglect of the better. The comedy serves to introduce at their best Joseph Holland and Georgie Drew-Barrymore.

Another extra bright comedy success is laughing Jane, with the only Johnstone Bennett in the title role. I very much doubt if without this charming little woman Jane would be half the "go" it is now. Miss Bennett has brought the part to a high standard, in fact she turns a vulgar part naturally into a high comedy role. The co. is about the same as last season with a few exceptions. The main piece is preceded by the little curtain-raiser Chums. The Columbia did a prosperous business with it.

The Grand Opera House was successful in drawing large audiences, evoking roars of laughter, and making money with Yon Yonson as the attraction. The piece is witty to a certain extent, but its chief aim and purpose is to display the popular Swedish dialect comedian, Gus Heege, and it serves its purpose well. A competent co. supplied by Litt and Davis fill up the intervals when Heege is not on. Sadie Connelly is the only member worthy of particular mention; she is admirable as a rough Irish washwoman. The Lumberman's Quartette command attention for well sung selections. A Trip to Chinatown opened at the Grand 18.

It was a highly-pleased audience that witnessed the first presentation in Chicago of Digby Bell's latest operatic success, Jupiter, which was seen at Hooley's on 18. Week of 11-17 was devoted to Niobe. This piece attracted largely during its two weeks' run, and renewed last season's hit. It was brightly acted by a clever and altogether competent co., headed by the fascinating Isabelle Coe as Niobe.

Paul Kauvar on 18, at the Haymarket, began a week's engagement which, from present appearances, will be exceedingly successful from a box-office point of view. The Voodoo is the name of a roaring farce that did a good week's business here week ending 17. It is rather vulgar at times, and a great deal of superfluous matter could be dispensed with and funnier dialogue added. Thomas E. Murray, late of Murray and Murphy, is the star, and a talented co. of farcical actors support him. It provides a passable evening's fun in spite of drawbacks.

The ever welcome and always entertaining drama The Stowaway closed an engagement of large pecuniary results at the pretty Windsor 17. The piece has lost none of its drawing power by age, and the fiery lines and exciting situations and climaxes are applauded to the echo. The co. is the best the piece has had playing it in years, and includes J. Hay Cossar, an actor of sterling qualities, fine presence, painstaking and intelligent, and of whom the local papers are generous in their praise. Walter Edwards' Tom Ingliss was excellent, and Libby Kirke and Mr. Mitchell were much above the average.

Joseph Arthur's drama, The Still Alarm, with the child actress, Little Tuesday, featured, at Havlin's 11-17 did a large business. The Still Alarm is getting pretty mouldy and should be carefully wrapped up, laid on the shelf, and reproduced fifty years hence, as the managers of to-day are doing with plays of years ago. The co. is capable. The Devil's Auction had a large advance sale, and opened 18.

The White Slave did well at the Clark Street Theatre, and was presented by a satisfactory cast. This is another of the chestnuts that should be retired. Our Irish Visitors 18-24.

A good production of The Eagle's Nest by Edwin Arden and co. at the Alhambra proved a success at the box-office. Arden's co. is only middling. Here is still another play that is over-ripe. O'Dowd's Neighbors 18-24.

Haverly Consolidated Minstrels just returned from the Pacific slope, and Haverly's Home Minstrels, which have been holding the boards at the Casino for the last year, are now under one roof, playing to an enormous patronage at the above playhouse. A great programme is presented every afternoon and evening.

"The Hoosier whirlwind," Zeb, was presented at the People's to easily pleased but large audiences week of 11-17 by a co. fully competent to do everything called for by the play, which is fair in its way. A Merry Time 18-24.

The Criterion had as an attraction week of 11-17 a musical comedy-drama (?) entitled A Wild Goose Chase. Business flourished.

It is very probable that during the latter part of the engagement of the Pauline Hall Opera co., which began 19, Harry Sommers, the brilliant young treasurer of that theatre, will have the pleasure and sensation of seeing his first large work presented, as the co. have promised to give his opera John and Priscilla a trial. It will undoubtedly be a success.

"Tom" Prior, formerly business manager of the Chicago Opera House, and now with Digby Bell Opera co., is holding receptions in theatre foyers, vestibules, street corners, etc., for his friends who block him up wherever he is caught, with no way of escape.

Will Carleton delivered his famous lecture entitled "The Drama of Human Nature" at Central Music Hall on evening of 10 before a large audience.

Theodore Thomas' Chicago Orchestra gave concerts Friday afternoon and Saturday evening 16, 17 at the Auditorium. Beethoven's music was played entirely. The concerts were as usual both largely attended by enthusiastic admirers. The soloists were Minnie Fish, Minna Brentano, Charles A. Knorr, George E. Holmes, assisted by a chorus of 200 voices.

LYSTER J. CHAMBERS.

LOUISVILLE.

The Robin Hood co. filled a highly successful three nights' engagement at Macauley's notwithstanding extremely bad weather. Caroline Hamilton easily carried off the honors as Maid Marian, ably assisted by John Peachy, Jennie Dickerson, and Clara Wisdom. The comedy work of Hallen Mostyn was also commendable. A Texas Steer finished the week.

Digby Bell in Jupiter, with the aid of Laura Joyce, Josephine Knapp, Maud and Hilda Hallens, and Louise Montague put in a rollicking three nights at the Masonic to very large business. The popular comedian is a big favorite here, and the attractions in which he appears are always of the "gilt-edged" variety. The music by Julian Edwards received favorable mention. Vernona Jarbeau in Starlight was the Masonic's offering the last half of the week. The star and her play are both familiar here, and large audiences ruled during the engagement. New musical features have been added, the co. has been enlarged, and the entertainment afforded compares favorably with that of any similar co. traveling.

Pauline Hall in Puritania filled the large Auditorium 13, 14. The advance work had been skilfully done, and much interest was evidenced in seeing the fair Pauline in a new role. The opera was magnificently mounted and handsomely costumed, the shapely prima donna appearing in numerous changes of a gorgeous kind. Co. excellent, chorus and orchestra large and well drilled. Ali Baba, with Henderson's full Chicago Opera House co., will be the Auditorium's next attraction.

Henshaw and Ten Broeck at the Bijou had a fine week. Numerous bits of new business are introduced in their clever entertainment, the songs are new, and the costumes bright. The Fairies' Well follows.

At Harris' the time-honored Siberia of Bartley Campbell evidenced its continued draught by nightly drawing large and enthusiastic houses. It is interpreted by a capable co. and is handsomely mounted by Manager Newman. Gray and Stephens next.

John Strausbach has left the Sidney Drew co., and will rest for a short time here at his home. He mourns a slice of unpaid salary.

The Macauley residence annex to the popular theatre is being demolished. It will be replaced by a fine block of stores that will be an ornament to the city. Barney Macauley at one time made the old place his home, and Manager John T. McCauley has spent many a happy hour there in the midst of his interesting family.

"Baby's First Shoe," a ballad by Edward O. Risley, is becoming quite the rage with professionals. The composer is at present treasurer at Harris' and an ex-actor.

The Louisville Quintette Club has been reorganized, and announces a series of chamber concerts during the Winter. Henry Buck, leader at the Auditorium, is prominent in this organization.

Herman Perlet, of the Robin Hood co. is pleasantly remembered through his connection with the Summer season of opera. He was busy shaking hands with old friends during his stay.

The Elks' annual benefit occurs 19 at Macauley's. The Mapleson Opera co. will sing Fadette. A large number of tickets have been sold.

The sensation of the week was the failure of Ned Paltrey to appear in Robin Hood as announced. His former position in society had been so prominent that more than ordinary interest attached to his first professional appearance, and all Louisville swelldom was in attendance upon the opening night of the engagement. It was only to be disappointed. It seems that unfortunate business entanglements had subjected him to threats of legal proceeding, which he thought it wise to avoid, and he quietly left the city. His friends think him badly treated, and charge that his creditors simply wanted to humiliate him in a spirit of revenge. The management speak highly of his ability, and predict a future for him in his chosen profession.

Manager Macauley is in receipt of a telegram from Nat Goodwin denying that he has spoken disparagingly of Louisville and its people, or that he has stated that he would never play here again. He expresses himself in a manly way, and it is safe to conclude that when he comes again all his old admirers will still be "with him."

CHARLES D. CLARKE.

CLEVELAND.

The engagement of the Warde-James co. week of 12-17 brought to a culminating point the most successful season, artistically and pecuniarily, the Lyceum Theatre has ever known. Week after week the house has been crowded to the doors, and for the last six weeks the orchestra has been compelled to take to the wings at least half the time. Both Messrs. Warde and James received ovations from the large audiences, and the performances given pleased mightily; so much so, in fact, that both the stars were nightly compelled to address the audience, thanking them for the reception given. The Lion's Mouth, Julius Cæsar, Francesca da Rimini, and Othello constituted the repertoire for the week, and were presented in a lavish manner, the scenery, costumes, and accessories having never been surpassed here. The support was adequate, the work of Charles D. Herman, Howard Kyle, James Cooper, Beverly Turner, and Fanny Bowman being particularly worthy of mention. Mr. Warde is to be congratulated, and is worthy of the utmost meed of praise for his courage in going to the expense he has in his efforts to maintain the legitimate drama, and that the public will encourage him by large attendance is my firm belief. Under the Lion's Paw 19-24; The Devil's Auction 26-31; The Dazzler Jan. 2-7.

Charles A. Gardner has been packing the house all the week at H. R. Jacobs' Theatre, where he has divided his time between Fatherland and Captain Karl. Gardner is without question the best German dialect artist on the stage to-day, and in this city his popularity is unquestioned. His singing and yodling are very sweet, and he invests his characters with an amount of naturalness and magnetism that makes them very enjoyable. His support, especially Mr. Ferguson and Miss Byron, is very able. Ezra Kendall 19-24; The Fire Patrol 26-31.

Hyde's Comedians did the largest business of the season at the Star Theatre, and deservedly, too, for Mr. Hyde, as usual, gave us the best vaudeville bill of any traveling organization which has yet appeared here. Helene Mora's singing is the particular feature, but it would be injustice to fail to make mention of the bright and pleasing acts of Conroy and Fox, Frank Bush, Tom and Lillie English, and Isabella Ward. Reilly and Wood's Big Show 19-24; Harry Williams' Meteors 26-31.

The latest report is that a new theatre will be built on the site of the burned Opera House. I cannot, however, vouch for its authenticity.

The newspapers of this city, especially the Cleveland *Leader*, maintained a degree of hostility to the Warde-James performances, that I cannot account for. There is no question but that the co. made a great and pronounced hit, as can be shown from the tremendous audiences and the enthusiasm evoked. Mr. Warde, in fact, stated that the reception he and his co. met with here was almost unprecedented; and in view of all this for the newspapers, especially the one above mentioned, to come out daily attacking the co., I think is not only extremely bad taste, but shows a lack of brains on behalf of the critics employed. Fortunately, however, the attendance was not injured by the criticisms.

H. R. Jacobs' Theatre is doing a rushing business these days.

Julia Marlowe, Niobe, J. K. Emmet and Herrmann are shortly due at the Lyceum.

Messrs. Welfare and Coan, of the burned Opera House, will have a benefit 19.

W. M. GOODHUE.

NEW ORLEANS.

The Academy of Music has been doing a big business with Roland Reed as the attraction. He is very popular here. His new play, Innocent as a Lamb was well received. Clay Clement 18-24.

The attraction at the Grand Opera House 17 was the old-time comedian, Wash T. Melville, in The Black Detective, a sensational drama. Attendance large. Mr. Potter of Texas 18-24.

R. J. Fleming's production Around the World in Eighty Days opened to big business at the St. Charles Theatre. It is sadly wanting in all the elements that go to make up a successful spectacular attraction. As for the actors the co. has none.

The Garden District Theatre has Maude Atkinson in The French Spy 11-17 to good business. Mabel Paige in Little Lord Fauntleroy 18-24.

The French Opera co. is in the middle of its season and continues its extended repertoire. Lucia, Carmen, and Sigurd are billed for this week.

Wenger's Theatre continues its vaudeville entertainment.

Another new comic opera is about to be born in this city. The book is by Espy W. H. Williams, and the music by Louis Blake. The opera has a plot and funny situations. The music is said to be bright and melodious, with catchy airs, waltzes and choruses. The opera has not yet been named.

The St. Charles Theatre will probably remain closed a week or two following 18, as attractions booked for that time will not come.

Horace McVicker, son of the veteran manager of Chicago, is here in the interest of his Mr. Potter of Texas.

George A. Smith, in advance of Clay Clement, is in the city.

Jeffreys Lewis, who was reported to have canceled her engagement, will be here to open on Jan. 1.

LAMAR C. QUINTERO.

CINCINNATI.

The Liliputians began a week's engagement at the Grand 19 presenting The Pupil of Magic, and it is safe to say the clever little leaders of the midgets Franz Ebert and Selma Goerner never met with a more enthusiastic reception. The mounting of the play reflected most creditably on the management.

Herrmann's latest trick entitled Ya-ko-do proved one of the most entertaining he has presented in this city and Mrs. Herrmann rendered him clever assistance during the performances. Mavourneen 26-31.

The Baroness Blanc in Deception opened a week's engagement at the Pike 19. Dixey, in Mr. Dobbs of Chicago, during the previous week, his support at the hands of Yolande Wallace, Leonore Snyder, Fred. Lenox and Alf. C. Wheelan being especially praiseworthy. The Bostonians in Robin Hood 26-31.

A Texas Steer opened at the Walnut Street Theatre 19. Frohman's Men and Women attracted a large attendance during week ending 17, William Morris, Orrin Johnson, Frank Mordaunt, Sydney Armstrong and Odette Tyler coming in for the bulk of applause.

The Nabobs, with John Henshaw and May Ten Broeck in the leading roles, opened to a packed house 18 at the Fountain Square. During the week closing 17 Dr. Bill, with William Wilson in the title role, and Grace Harper, a native of this city, as Miss Firman, was well received, and Alice Truelle, who has replaced Kate Stokes in the part of the danseuse from the Folies Theatre, captured the audience at the outset. N. D. Roberts' Christmas Pantomime co. announced for 25-31 followed 1-7 by Cleveland's Minstrels.

The Hustler, which has now been revised for the fifth time, opened with genial John Kernell in the leading role at Havlin's 18, the house being crowded on the occasion. In its present shape the skit is a vast improvement on the farce comedy of past season. The Hanlon Brothers' Fantasma closed a decidedly successful week's engagement 17. The excellent work of George H. Adams as Pico, Minnie Burroughs in the title role, and Ida Manning's Lena were the leading features of the week. Manager Havlin staged the spectacle in splendid style. Annie Lewis in A Nutmeg Match 25-31.

A new farce-comedy, with the euphonic title Elenora McGuckin, commenced a week's engagement at Heuck's 18 with a supplemental attraction in the four Helane Sisters, from Koster and Bial's, in their sensational dancing. George Peck's melodramatic play, Under the Lion's Paw, pleased the patrons of the house thoroughly during week closing 17. The cast throughout was satisfactory, and the scenic effects more than usually good. The Dazzler 25-31.

New York Day by Day, presented at Harris' 18, promises successful results during its week's stay, which closes 24. N. S. Wood in Out in the Streets closed a profitable week at this house 17. The play was mounted in good style, and the star's support efficient. Gray and Stephens 25-31.

Hyde's Specialty co. is, in this vicinity, regarded one of the very best vaudeville organizations on the road, and as a sequence the opening performance of the troupe at the People's 18 packed the house to the doors at both matinee and evening. Sam Jack's Creoles attracted largely week ending 17, the specialties of Florence Hines, the DeWolf Sisters, Billy Farrell, and Jackson and Jones being well received. Pat Reilly Specialty co. 25-31.

Eric Pollock, of the Dr. Bill co., is a resident of our sister city, Covington, Ky.

Lillian Keene, soubrette of N. S. Wood's co., was unfortunate enough to lose her purse containing money and jewels of some value at her hotel 12. The loss was promptly reported to the police.

N. S. Wood's sensational play, The Orphans of New York, has been purchased by Marion and Bell, of the variety stage, who will put it on the road next season.

Manager Fennessy ran down from Indianapolis 12 and appointed Charles Zimmerman, formerly of Heuck's, advertising agent of the People's. Charlie, as he is familiarly known, is popular with "them literary fellers" and will do good service for the home of the vaudeville.

Manager Wesley Sisson, of the Mason-Manola co., was in the city 13.

JAMES McDONOUGH.

WASHINGTON, D. C.

Albaugh's week of 12-17 added another chapter to its present successful season. William H. Crane in The American Minister was the attraction, and the attendance throughout the week was highly satisfactory. The staging of this play was notably fine, and a splendid spectacular is presented in the third act, which includes a scene in the ambassador's royal palace. Mr. Crane, or the Senator, as he is familiarly known in this city, is a standing favorite with Washington playgoers. His co. is composed of some very clever people. Rose and Charles Coghlan 19-24.

The past week's attraction at the National was Mr. Wilkinson's Widows, an established favorite in Washington. The attendance at every performance was good. This house 19-24 has Helen Barry, under Mr. A. M. Palmer's management, supported by a strong co. and appearing in The Duchess.

At the Bijou, James A. Reilly presented A German Soldier to full houses every night. Lost in New York 19-24.

Harry P. Mawson's military drama, A Fair Rebel, was given at the Academy of Music with Fanny Gillette in the title role, assisted by Harry P. Mawson, the author, as Colonel Ezra Mason, the hero. The Man from Boston, with John L. Sullivan in the title role, 19-24.

At the Lyceum last week Sam Devere's Specialty co. filled the house nightly, and next week Harry W. Williams' co. will be the attraction.

The Press Club entertainment to be given at Albaugh's at eleven o'clock, 16, promises to be one of the most notable entertainments of its kind ever given in this country. Notable in point of size and character of audience, in quality of entertainment, and in amount of receipts. Up to this writing (15) $5,750 worth of seats have been sold. The highest price paid for a box was $150, and by Representative Scott Wike Governor Flower sent a cheque for $50 for one seat. Representative Wright, of Pennsylvania, bought five seats at $15 each, and gave them back to the club.

At Metzerott Music Hall, 14, the Choral Society gave Handel's Messiah to a large and fashionable audience. The entertainment was under the directorship of Mr. Damrosch, the son-in-law of ex-Secretary Blaine.

Helen Corinne Bergen, formerly connected with the *Post* of this city, will shortly make her debut on the Lyceum stage, with an original monologue entertainment entitled A Sailor's Dream, which is described as an idealized and highly dramatic story of the discovery of America. This is preceded by an original comedy monologue, When Jack Comes Late, a realistic bit of humor and pathos, narrated in verse. Miss Bergen is a graduate of the School of Elocution in the Michigan University, and has won considerable success as a realistic reciter.

Marshall P. Wilder and George W. Cable gave readings to a large audience at Metzerott Hall 12.

Emma Juch sang at Metzerott Music Hall 16 to a good-sized audience.

Mr. and Mrs. Edwin Milton Royle (Selena Fetter), of the Friends co., during their recent engagement in this city were shown considerable social attention. Mrs. Royle is a native of Louisville, Ky., and is a social favorite in this city. Her husband graduated at Princeton College in '83, where he was a classmate of James Harlan, a son of the Supreme Court Justice. Lucius Henderson, of the same co., was also received socially. He is a graduate of Harvard, and was entertained by Harvard men resident here. Mr. and Mrs. Royle and Mr. Henderson were also entertained by Senator Carlisle, and during the week Mrs. General John A. Logan gave them a supper at her home, known as Calumet Place.

EDWARD OLDHAM.

PHILADELPHIA.

Richard Mansfield will be the occupant of the Opera House for the next two weeks, and from the present outlook his engagement will attract the same brilliant crowds that invariably attend, except when he essays Richard III. His first week will be devoted to The Scarlet Letter, and his final one to repertoire, changing his bill at every performance. The week's stay of Lillian Russell and her brilliant co. was highly profitable. There are several new members, and the new-comers are welcome improvements.

Another star, in the person of Louise Thorndyke Boucicault, took a high place in the firmament 19 at the Park, the vehicle being Husband and Wife. The co. starts out well equipped, being first-class, and the comedy unusually funny. Willie Collier very ably assisted by Mark Smith, who replaces the late Charlie Reed, presented Hoss and Hoss to large audiences 11-17. The skit and accompanying players are as funny as of yore. Hallen and Hart 26.

The coming of one of Charles Frohman's comedy cos. to the Chestnut brings back to our stage some old favorites who have not been here for some time. Henry Miller, Mrs. McKee Rankin, May Irwin, Emily Bancker, and Phyllis Rankin are prominent among the returning ones, and each received a warm welcome. The Junior Partner holds the stage for the first week, and Gloriana follows. Both plays are new here. Wilson Barrett found a profitable following awaiting him last week, and varied his repertoire with good effect, even reviving The Silver King.

Frederick Warde and Louis James are two players whose coming to the Walnut has aroused all lovers of the tragic and romantic. In the first half of the week Francesca da Rimini will be produced, and, during the latter part, The Lion's Mouth. Robert Mantell's production of The Face in the Moonlight last week won large audiences, and applause in generous proportions. Power of the Press 26-31.

Francis Wilson continues merrily at the Broad, entertaining houses of great size. Lulu Glaser has already become a general favorite, and Mr. Wilson's good fortune in discovering such a worthy successor to Miss Jansen, has caused general comment. The Lion Tamer remains the bill.

The uproarious antics of Mrs. Partington, as portrayed by Criptie Palmoni and her son Ike, has caused the money to roll in at the Girard Avenue and the audiences to laugh unceasingly. The production of E. J. Swartz's play, The Syndicate, last week was witnessed and applauded by crowds. It is the merriest extravagant comedy-farce that we have seen for some time, and is just fitted to Manager Holland's players. Frank Doane made a particularly favorable impression, having a very "fat" part, and Frank is a boy that knows how to take advantage of a good thing. The Shanty Queen 26.

Owing to the lack of good plays Manager Kelly thought it advisable to close the Grand Opera House during the dullest week in the theatrical year, and prepare for the coming of Dr. Carver, who is booked in The Scout 26.

Tony Farrell in James A. Herne's My Colleen is the current offering at the Empire. The play is well written and entertaining, while the star is unusually clever. Hanlon's Superba delighted crowds last week with its old-time spirit. Dockstader's Minstrels 26.

One of the most popular plays in the realistic line that visits this city is Elmer E. Vance's Limited Mail. It sustained its record-breaking qualities this week at the National. Aunt Bridget's Baby 26.

The popular twin stars, the Newell Brothers, paid their second visit to this city 19 presenting their startling melodramatic success The Operator. Indications point to a big week at the People's where they are playing. Charles A. Gardner 26.

Openings at the other houses: Night Owls at the Arch; Clemenceau Case at the Palace; Sheridan and Flynn's City Sports at the Lyceum; Escaped from Sing Sing at the Standard; Katherine Rober in The Heroine in Rags at Forepaugh's, and New York Vaudeville Stars at the Kensington.

The Winter Circus and the Bijou contain the usual crowds at every performance.

Only two more weeks of Kellar at Egyptian Hall and the wizard goes on tour.

Carncross and the Germania have no cause to complain of the lack of patronage.

Robert Mantell and several members of his co. journeyed on a special car to Washington last Thursday, and appeared at the benefit of the National Capital Press Club in A Lesson in Acting. They returned in time for the evening performance at the Walnut.

Miss Helyett, Lottie Collins and "Ta-ra-ra-boom-de-ay" return to the Park Jan. 2.

Little Evelina Dougherty, the clever child artist, daughter of Hughey Dougherty, is at present attending school in this city.

The original Bostonians, including all the old favorites, follow Francis Wilson at the Broad.

A colored opera co. is one of this city's novelties. They will produce The Pirates of Penzance at the Academy 25.

David Fitzgibbons is an old favorite returning with the Gaiety Opera co. He continues as musical director.

The School for Scandal is a revival worthy of note on the tapis at the Girard Avenue.

Sam S. Sanford, the veteran minstrel manager, is preparing for a big benefit at the Opera House Feb. 16 to celebrate the semi-centennial of minstrelsy. He is at Yellow House, Berks County, Pa., recuperating.

The architect's plans for Manager Gilmore's new theatre have been approved, and work will be vigorously pushed. Meantime the new Star and Gaiety Theatre is rapidly taking shape, and will soon be in "condition." Both will be variety houses.

Wilson Barrett gave a professional matinee last Thursday that attracted an immense throng. He appeared in The Miser, A Clerical Error, and Chatterton. Mr. Barrett has imported an English actress, Maud Elmore, to alternate with his present leading lady, Maud Jeffries, in the principal roles.

A novelty at the Winter Circus is the serving of ice cream and coffee between the acts. And still they claim that Philadelphia is slow!

John N. Cavanagh.

DETROIT.

Ramsay-Morris Comedy co. opened a half week's engagement at the Lyceum 12, presenting Joseph for the first time in this city. The original was written by Les Gandedellot, and translated and adapted for the English stage by Malcolm Watson, who christened it Joseph. The co. which presented the piece is an excellent one in all particulars, and includes such old favorites as Mrs. E. J. Phillips, Harry Gwynette, and George Geddens, in addition to whom are Elsie De Wolfe, John Glendenning, Mary Penfield, and Helen Stockwell. The general opinion was that the play was hardly worthy of the co., and that only in the hands of such an excellent comb. as noted above would it have been interesting at all. Miss De Wolfe, while not a finished actress by any means, shows capability for her line of work, but she has too much consciousness and lack of repose. Inasmuch as she has been rather starred, it is only fair to the rest of the co. to state that she is not entitled to this particular distinction. Regarding the piece itself, there seems to be a decided lack of action in many instances, and there was a certain suggestiveness in the dialogue in some portions which to some people might have been offensive. Take it all in all, however, it was an enjoyable performance, but not a great one. On 15 The Private Secretary played three nights and a matinee to good business.

At the Detroit Opera House, Sol Smith Russell opened 12 in E. E. Kidder's Poor Relation. This is the third time the play has been presented here on different visits of Mr. Russell, and it is greatly improved by being recently reconstructed by its author. The co. surrounding Mr. Russell is an excellent one. The villain is well acted by Charles Canfield. The other members of the co., Frank E. Aiken, who plays Roderick Faye in a splendid manner, Earl Stirling, Minnie Ratcliff, Marion Lester, Hazel Chapple, and Master Frankie are all good. Mr. Russell was greeted by a very large audience the opening night, and one which encored him enthusiastically. He was twice called before the curtain at the end of the second act, and was obliged to respond with a speech. Mr. Russell's other play, Peaceful Valley, was given the latter part of the week, and the entire business was very satisfactory.

At Whitney's Grand Opera House the Howard Athenæum co. opened 12 to a large house. This is one of the best shows of its kind in the world, and includes many excellent specialists, the more prominent of whom are Mlle. Bertoldi, the equilibrist; Kara, an admirable juggler; Marguerite Fish, the soubrette; Duncan, the ventriloquist, and other excellent specialists.

F. K. Stearns.

ST. LOUIS.

The Robin Hood Opera co. opened at the Olympic Theatre 19. Joseph Jefferson in a grand revival of Rip Van Winkle delighted large audiences during week of 12-17. He had an excellent co.

The Voodoo opened at the Grand Opera House 18. The clever and versatile comedian Stuart Robson appeared in The Henrietta, She Stoops to Conquer, and other classic comedies the preceding week, and did a large business.

Hazel Kirke at the Hagan on its second week continued to draw largely. Many of the original cast are in the co. such as Effie Ellsler and C. W. Couldock. The production was handsomely staged.

Charles Loder in Oh, What a Night opened at Havlin's 18. During week of 11 The Hustler drew largely.

The Still Alarm kept up its reputation as an exciting drama at Pope's Theatre, and opened to big business. The New Natural Gas, the funniest of all farce comedies, with Donnelly and Girard and Amy Ames in the leading roles, drew crowded houses the week preceding.

Theresa Newcomb in New Mexico did a fair business at the Standard Theatre. May Howard and her co. pleased the patrons of burlesque. Many new specialties were given, and the costumes were elegant.

Herbert Archer joined the Manola-Mason co. here and continues with them.

Manager McNeary, who was so ill, has so far recovered as to be about. At one time his life was despaired of, but a strong constitution pulled him through. He is good for many years yet. The report that he has sold his property, Uhrig's Cave, and that a new hotel was to occupy the site, is said to be premature, so we shall have that popular Summer resort again next season.

The Jefferson co. will close its season here.

The Pauline Hall co. will return the first part of January, and give a grand revival of Erminie at the Hagan.

Sadie Kirby, who is one of the prettiest and cleverest members of The Hustler co., and whose serpentine dance has made a decided hit, is a St. Louis girl, and we are proud of her. She was ill for several days during the engagement here with a severe sore throat.

Annie Black, another pretty member of The Hustler co., was two seasons ago a popular member of the opera co. at Schnaider's Garden.

W. C. Howland.

DENVER.

U and I, with George P. Murphy as the star, was at the Broadway week of 12-17. There's a good deal of talent in the troupe, and it makes the most of the absurdity, which is real funny at times. Houses fairly good.

The chief opera in the Duff engagement at the Tabor was Miss Helyett, and its success was not overwhelming, even in the hands of this trained co., which has an even distribution of singers, but not a conspicuous amount of dramatic ability. Business very good. Julia Marlowe week of 19-24. Her first appearance here.

Le Petit Freddie has closed his engagement at Wonderland-Bijou. He is a precocious boy, and very entertaining. The stock co. appeared in Rosedale last week.

Some alterations are going on at the Alhambra. The acoustics will be improved with a view to putting in a light opera co., which is said to have been engaged in Chicago. There was a report that Alice Johnson or Hilda Thomas was engaged for leading business. One of Miss Johnson's intimate friends here tells me there is no truth whatever in the statement so far as she is concerned.

Will Hall, the hustling advertising agent for the Broadway, demonstrated his ability in his line in the U and I advertising. The co.'s paper didn't get here in time, so Hall had announcements of such a startling nature placed in windows that crowds gathered wherever they were displayed. The placards were headed "Cleveland Dead," in big black letters.

The Lehmann concert was well patronized night of 13. The music was of the same standard of excellence as in the other concerts.

W. R. Peabody.

MILWAUKEE.

At the Davidson Joseph Murphy 9-11 in The Kerry Gow and Shaun Rhue to good business. Robert Downing in Richard the Lion-Hearted and Gladiator 12-14 to moderate houses. The performance of Richard, Mr. Downing's new piece, was satisfactory in many respects and unsatisfactory in others. The piece is a departure from the heavier Shakespearean tragedies and contains two exceptionally strong scenes, the second act and the finale of the third act affording good opportunities for Mr. Downing's abilities. Eugenie Blair, as Princess of Navarre, was as pleasing as ever, and F. C. Moseley as Hugh Mowbray, Mark Price as William of the Longwood, and George Macomber as Friar Tuck, gave satisfaction.

At the Academy The Private Secretary 11 to as large houses as this much-done and oft-repeated comedy could be expected to attract.

John T Kelly in McFee of Dublin to good houses at the Bijou week of 11-17. The piece gave satisfaction to lovers of broad farce comedy.

The Dago drew good houses at the Standard 11-14.

Charles Frohman's co. comes to the Davidson 19-21 in Settled Out of Court and among the co. are such favorites as Georgie Drew Barrymore, Joseph Holland and M. A. Kennedy, which ought to ensure a most satisfactory engagement.

E. H. Sothern follows in his new piece, Captain Lettarblair.

Frank Murray, in advance of Settled Out of Court and Eddie Cooke ahead of Gus Williams, have sojourned among us this week.

E. T. McDonald.

KANSAS CITY.

The Charity Ball was presented at the Coates 12-14 before large and fashionable audiences by an excellent co., whose work evidenced the careful preparation and harmonious effects always noticeable in the Frohman productions. They also presented The Wife, another familiar play, with marked success 15-17. Arthur Elliott made a strong impression in the leading roles we have usually seen our old friend Boyd Putnam assume so well. Stuart Robson 19-24. Julia Marlowe will be the Christmas week attraction.

Sidney R. Ellis' co. in Nora Machree attracted big houses to the Grand 11-19. The piece was a clever Irish comedy with plenty of lively wit and catchy songs. Clara Coleman was excellent in the part that Sadie Scanlan used to play, and Gus Reynolds was happily cast as Captain Lanigan. The Tar and Tartar is expected to prove a banner attraction 19-24.

Daniel Sully opened to a big house at the Gillis 11 in Daddy Nolan, and gave good performances of that play and The Millionaire during the week.

The Ninth Street Theatre 11-17 had the Lilly Clay Burlesque co. in their burlesques and specialties, some of which were very good.

The Erl King's Daughter was well sung by a local cast under the auspices of the Kansas City Orchestral and Choral Society at the Auditorium 13.

A number of the ex-members of the collapsed May Stewart Dramatic co. are sojourning here at present. Franklyn Quinby will appear in scenes from Julius Cæsar and The Merchant of Venice at Music Hall 16.

Manager M. H. Hudson has recovered from the effects of a sprained ankle, and is again at his desk.

The Elks have moved to spacious and comfortable quarters in the New York Life Building, and the rooms are always open.

The local lodge is in a most prosperous condition and numbers over three hundred members.

Frank B. Wilcox.

BALTIMORE.

At the Lyceum the week of 12 was filled in by local attractions. Edwin Milton Royle in Friends, which closed a week of good business 17, drew well-filled houses and proved a clever piece acted in an admirable manner. The bulk of the work falls on the shoulders of Selena Fetter and she is adequate to the occasion. Theodore Hamilton and Mr. Royle contribute to the success of the performance. The Foresters 19-24.

Evans and Hoey, with the perennial Parlor Match at Ford's Opera House last week, had the house filled at every performance, and had with them the strongest supporting company they have yet had. Cleveland's Minstrels began for the week 19 with a packed house. Husband and Wife 19-24.

Harris' Academy of Music was occupied 12 by society amateurs, who appeared in something called Queen Louise Fete for a local charity. The rest of the week A Railroad Ticket held the boards. Annie Pixley, after an absence of several seasons, came back to us 12-17, and divided the week between the Deacon's Daughter and Miss Blythe of Duluth. Her drawing power is still as strong as ever. During her engagement souvenirs were distributed in the shape of bisque figures, and after the matinee on Thursday, Miss Pixley held a reception for the women of the audience on the stage.

At the Howard Auditorium Carrie Lewis began the week of 19 with the usual well-attended Monday matinee. Go-Won-Go Mohawk in The Indian Mail Carrier to fair attendance 12-17.

Good houses greeted Sadie Hasson in The Kentucky Girl at the Holliday Street Theatre 12-17. Reist and Ballauf's Midnight Special opened for the week 19 with a large and enthusiastic audience.

Sam Devere and a coterie of specialty people packed the Monumental Theatre 19. Williams' Own Specialty co. closed a lucrative week 17.

Hattie Harland appeared at the Front Street Theatre twice a day 12-17 in Nugget Claim to an even run of good houses.

Harry P. Galligher.

JERSEY CITY.

Irish Loyalty, a conventional comedy drama of the same type as many other plays of Erin, did a fair business at the New Opera House week of 12-17. Andrew Mack and a capable co. gave a creditable performance. Nobody's Claim 19-24.

Lovers of farce were well pleased with 8 Bells as presented at the Academy week of 12-17. The brothers Byrne are clever performers, and in this nautical comedy their work is especially good. The audiences were large. Annie Pixley 19-24.

O. P.

PITTSBURG.

The Dazzler did an immense business at the Bijou Theatre week of 12-17, packing the house at every performance. Robert Mantell in The Face in the Moonlight 19-24. The advance sale is large for the week. Bobby Gaylor 26-31.

At the Grand Opera House Barry and Fay presented McKenna's Flirtation 12 to large business. Dr. Bill 19-24.

At the Duquesne Theatre Baroness Blanc did a fair business 12-17, presenting Deception. Henry Dixey 19-24.

The Liliputians appeared at the Alvin Theatre 12-17 to large business.

Lost in New York was the bill at Harris' Theatre during the week. Attendance good. Wilbur Opera co. 19-24.

The French Folly co. filled every available spot at the Academy of Music week of 12-17, the co. being especially strong. Irwin Brothers' Specialty co. 19-24.

E. J. Donnelly.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE (Fred. W. Kraus, manager): Lizzie Evans in The Little Blacksmith 5.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Around the World 7; poor house. Field's Minstrels 8; Fast Mail 10; both to excellent business.

TUSKALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): Jarbeau 12; good house.

MOBILE.—THEATRE (J. Tannenbaum, manager): The Pulse of New York 7, 8; business light. The Black Detective 9, 10; small audiences. The Fast Mail 13; packed house.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): W. J. Fleming's co. presented Around the World in 80 Days to a fair house 6. J. Z. Little's co. in The World to medium business 10.——THEATRE (George F. McDonald, manager): Al. G. Field's Minstrels to a large audience 7. The Black Detective 8; good house.

ANNISTON.—NOBLE STREET THEATRE (H. P. Dunn, manager): Al G. Field's Minstrels 12; fair business; audience delighted. The co. this season is far better than it has ever been; in fact, it is the best minstrel co. that has ever been here.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (E. H. Wood, manager): Spider and Fly 6; good house. Paul Kauvar 10; large matinee; fair house at night. Gloriana 12; large audience.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): M. B. Leavitt's spectacular Spider and Fly, 5; overflowing house. The Kid 6; light business. Eugene Robinson's Paul Kauvar co. 8; capacity of the house. Porter J. White, as Paul Kauvar, lacks somewhat in physique and power of voice, but is otherwise forcible. Mildred Holland and Thomas Garrick give effective support. Gloriana, preceded by The Typewriter, was presented 10 for the first time here and was well received by a medium house.

FORT SMITH.—GRAND OPERA HOUSE (Harry H. Haven, manager): Spider and Fly drew a crowded house 7.

NEWPORT.—THEATRE (G. H. Johnson, manager): Sharpley's Lyceum Theatre co. 12-17; good business.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Milton and Dollie Nobles 1; poor business. Minnie Seligman-Cutting 7; fair house. Clara Morris 17.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): Patti Rosa as Dolly Varden 7; large house. My Official Wife 15; Bill's Boot 19; Incog. 22.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Frank W. Sanger's co. in My Official Wife with Minnie Seligman-Cutting in the title role 8-11 to good business. Charles E. Schilling's Minstrels 12; Clara Morris 13, 14; Parepa Rosa 16, 17; Old Homestead 1-6.——LOS ANGELES THEATRE (H. C. Wyatt, manager): James Whitcomb Riley drew packed houses 5, 6. Bill's Boot 23-26.——ITEM: James Whitcomb Riley was entertained at breakfast during his stay by Major Bonebrake, a prominent banker of this city, and a fellow Hoosier.

TULARE.—LIBRARY HALL (F. Rosenthal, manager): Loraine Hollis in The Tigress 3; small house.

VISALIA.—ARMORY HALL: Clara Morris 12. Theatre train from Tulare.

SAN BERNARDINO.—GRAND OPERA HOUSE (William Menzell, manager): Schilling Minstrels 5; fair house. Mrs. Seligman-Cutting in My Official Wife to a large and fashionable audience 6; best play seen in San Bernardino since Jefferson was here.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): In spite of the worst wind and rain storm of the season Julia Marlowe and her excellent co. were greeted with fair audiences 2, 3 to witness Much Ado About Nothing, and As You Like It. Miss Marlowe, Mr. Tabor, and other members of the co. were repeatedly called before the curtain.——ITEM: Miss Marlowe's co. lost their date at San José Nov. 30, owing to the theatre being flooded, the effects of the heavy storm.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): John Stetson's co. in the Crust of Society appeared to medium-sized houses 9, 10, and scored a success. Cleveland's Minstrels 12 had a large house. J. K. Emmett in Fritz in Ireland 13; large and well-pleased audience. Rose Coghlan 15; Richard Mansfield 16, 17.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Ezra Kendall and his Pair of Kids kept large houses in good humor 12-14. George Dixon's Vaudeville co. to good business 12-14. Wife for Wife 15-17.——NEW HAVEN OPERA HOUSE (C. H. Smith, manager): Laura Alberta as Iza in The Clemenceau Case 8-10. Runaway Wife opened to good-sized houses 12. The Shamrock 19-24.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Stetson's Globe Theatre co. presented The Crust of Society before a large audience 7. The co. includes Carrie Turner, Joseph Haworth, Harry Saint Maur, Helen Kinnaird, Edythe Proctor, and Jane Stuart. Fritz in Ireland 8 was greeted by a good-sized audience. The Equine Paradox pleased large houses 9, 10. The English Rose 12, 13 did good business. The play is typically Irish.——ITEMS: Irene Leslie, of Emmett's co., visited her parents here during the engagement of the co.—Students of the rowdy element, who are attending Trinity College here, occasionally show their ill-breeding at the theatre, but are promptly squelched by the management. At the Ezra Kendall performance the past week, some students of the class described were in the front rows, and made themselves so obnoxious to the women of the co. that Mr. Kendall sent for Manager Lloyd, stated his grievance, and refused to let the play continue unless the nuisance was abated. Manager Lloyd quickly had the offenders ejected to the intense relief of the co. and delight of the audience.—A despatch received here announces the death in Chicago of H. W. Hatfield, for many years a leading choir singer of this city, but for the past few seasons a member of Haverly's, The Old Homestead, and other well-known quartettes. No particulars are given. He had a large circle of acquaintances, both in and out of the profession.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): A new operetta entitled Bess, in five acts, was produced 6, 7, and played to large and fashionable audiences both nights. It was a local affair, the entire cast being home talent, with one or two exceptions. The book was written by Mrs. Carrie Estelle Roberts, and the music by Prof. Carl Briggs, late of New York. J. K. Emmett in Fritz in Ireland 10; good house at advanced prices. Bessie Taylor in Bertha the Sewing Machine Girl, 13; creditable performance to light house. The co. were badly crippled owing to illness of their leading members. Vreeland's Minstrels 14; fine performance to a fair house.

MERIDEN.—DELAVAN OPERA HOUSE (T. H. Delavan, manager): Fay Foster Burlesque co. 8; good business. Our Goblins 10; small house. Nelson Opera co. 13-15; good house.——ITEM: The Our Goblins co. disbanded here 10 owing to poor business, most of the co. returning to New York.

WATERBURY.—JACQUES' OPERA HOUSE: A good co. presented Our Goblins to a fair-sized audience 8. The piece itself did not meet with much favor. The Fay Foster Burlesque co. gave a very pleasing entertainment to a large audience 9. On 12 J. K. Emmett and an excellent co. in Fritz in Ireland delighted a very large audience. Wife for Wife to good business 14.

MIDDLETOWN.—THE MIDDLESEX (I. Claude Gilbert, manager): J. K. Emmett and an excellent co. presented Fritz in Ireland to S. R. O. 9. Lillian Lewis co. in Lady Lil billed for 15 failed to appear.

WEST WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Le Roy, Magician, 8; good entertainment to about fifty people. Bertha the Sewing Machine Girl, 10; well-pleased audience.

NEW BRITAIN.—OPERA HOUSE (John Hanna, manager): Old Jed Prouty 12; good house. The Hartford Mandolin Club gave a fine concert 13 to a small house. A Cold Day 14; fair house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): J. K. Emmett in Fritz in Ireland 7; good business. Richard Golden in Old Jed Prouty 13; fair house.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Richard Mansfield in The Scarlet Letter drew a large audience 15. Mr. Mansfield's impersonation of the Rev. Arthur Dimmesdale is a careful and finished piece of acting, and Miss Cameron as Hester displayed unexpected strength. The rest of the cast was admirable, and the mounting and costuming correct and artistic.

BRIDGEPORT.—THE BUNNELL THEATRE (E. S. Gibbons, manager): The Yale Glee Club to good business 9. J. K. Emmett as Fritz in Ireland to a large and well-pleased audience 14. Vreeland's Minstrels 15, 16; Richard Mansfield 17.——GRAND OPERA HOUSE (E. S. Gibbons, manager): The Runaway Wife to fair business 8-10. The Nelson Opera co., newly organized, gave a performance of The Bohemian Girl 12 to good business. Lillian Kennedy in She Couldn't Marry Three gave three excellent and well attended performances 13, 14.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): Stetson's U. T. Cabin to very good business 10. Power of Gold 12, 13 to very fair attendance. Snyder Zimmerman's Minstrels 14 to a good sized audience. Waifs of New York 17 to a fair business.——ACADEMY OF MUSIC (W. A. Brown, manager): Killarney and the Rhine 12-14; fair audiences. Country Cousin to light attendance 17.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): J. Z. Little's The World co. 5; fair house. Mr. Potter of Texas 6; excellent performance to a good house. Lewis Morrison in Faust with a strong support 9 to S. R. O. The electrical and mechanical effects were fine, and were greeted with rounds of applause.

KEY WEST.—ODD FELLOWS' OPERA HOUSE (J. Otto, manager): The Deshon Opera co. 2-10; packed houses. The co. left for Havana, Cuba, 11 to fill a seven weeks' engagement.

TAMPA.—BRANCH'S OPERA HOUSE (J. O. Ball, manager): The Three St. Felix Sisters 10; fair business.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): Lewis Morrison's co. presented Faust 12 and 13 to crowded houses at advanced prices. This co. played to the banner receipts of the season.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Larry the Lord 7; large and well-pleased audience. Hettie Bernard-Chase 12; top-heavy house.

ATLANTA.—DE GIVE'S OPERA HOUSE: George C. Staley in A Royal Pass 7, 8; light business. Neil Burgess in County Fair 9, 10; large attendance. Larry the Lord 12, 13; fair houses.——EDGEWOOD AVENUE THEATRE: Chimes of Normandy 15, 16 by local talent.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): Faust 7, presented by Lewis Morrison; excellent performance. Uncle's Darling 9.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Mr. Potter of Texas to S. R. O. 7. Henry Weaver, Jr., as Mr. Potter, and Stella Boniface deserve special mention. R. E. Graham, supported by Will. Mandeville and an excellent co., in Larry the Lord to good business matinee and night 10. Performance best of the kind seen here this season. Mr. Graham is quite a favorite here. Frank Daniels in Little Puck to a large and appreciative audience 12. This is Mr. Daniels' first trip through the South. He and his co. are doing big business.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): George C. Staley in A Royal Pass 5; good business and well-satisfied audience. Larry the Lord (R. E. Graham) 8; moderate house; audience delighted. Mr. Potter of Texas 9; fair business; somewhat disappointing. County Fair 12.

ILLINOIS.

ALTON.—TEMPLE THEATRE (B. H. Wortmann, manager): Ole Olson 5; crowded house. Nora Machree, a pleasing Irish drama, with Clara Coleman in the title role, to a fair house 8. A Social Session, matinee and evening performances 10 to delighted crowds. Remenyi will give an entertainment 15, and Rhéa will appear in Josephine 16.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Sam T. Jack's Forty Thieves Burlesque co. to a packed house of men 8.

QUINCY.—OPERA HOUSE (A. Doerr, manager): The Hustler 8; good attendance. Walker Whiteside was well received 9, 10.

MATTOON.—DOLE'S OPERA HOUSE (Runyon and Hogue, managers): Barlow Brothers' Minstrels 6; performance and house fair. Agnes Herndon 7; S. R. O.; performance excellent. Bill Nye and A. P. Burbank 8; small but well pleased audience. University of Illinois Glee Club 9; general satisfaction.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Walker Whiteside 5; fair audience. Kusell Brothers' Minstrels 7; small house. New York Philharmonic co. 8 to a very large and well-pleased audience.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): James B. Mackie in Grimes' Cellar Door amused fair houses 4-6. Madeline Merli in Frou-Frou 9-11; poor business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Ole Olson 6; fair house. Nellie McHenry in A Night at the Circus pleased a good house 8.

MOLINE.—WAGNER OPERA HOUSE (Frank Alderson, manager): G. W. Hamler's co. of Players 5-7; fair business. Faust and Marguerite 13; good advance sale.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Joseph Murphy presented Shaun Rhue, and pleased a large house 6. Charles Mathews co. in By Proxy to a pleased audience 7. Sam T. Jack's Forty Thieves 10; large house of the sterner sex. Rhéa in Josephine to a good house 12. W. S. Hart as Napoleon gave strong support.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Devil's Auction 16; large receipts. August Ingermann "pretzel" co. 19, 20.——ELKS: The Elks gave another of their very pleasant socials last week. The song and dance by Jack Flaherty was the feature. He says he will have his feet trimmed down a little more and will try it again, as he thinks he could improve on his first effort.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinley, manager): Sam T. Jack's Creole co. 8 to a top-heavy house. Agnes Herndon 10; good business. McCarthy's Mishaps 13 pleased the audience.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Nellie McHenry in A Night at the Circus packed the house to the doors, and pleased all 7. McCarthy's Mishaps drew a top-heavy house 10.——CENTRAL MUSIC HALL (J. W. Freund, manager): The New York Philharmonic Club, under the auspices of the Capital City Cycling Club, drew a large and fashionable audience, notwithstanding a violent rainstorm 6.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): McCarthy's Mishaps 7; large audience; good performance.

LITCHFIELD.—RHODES' OPERA HOUSE (W. T. Whitmer, manager): Barlow Brothers' Minstrels good house. Agnes Herndon 3; S. R. O.

PANA.—HAYWARD'S OPERA HOUSE (Lon Roley, manager): Sam T. Jack's Creoles 3; good business. Zeb the Clodhopper 5; large house.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): By Proxy 8; fair house.

CLINTON.—FAIR OPERA HOUSE (Arthurs and Co., managers): Home talent (by request) played Woven Web 6; crowded house. Kusell's Minstrels 8; poor house.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed Northam, manager): The Burglar 5; light house. Theodore Thomas' Orchestra 6; moderate business. Sam T. Jack's Forty Thieves 7; fair house. James

O'Neill in Fontenelle 8; light business. The Stowaway 10; moderate house.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Nellie McHenry's A Night at the Circus to a full house 5; every one pleased. The Stowaway 8 to a good house; audience not very enthusiastic over the performance. Nye and Burbank 10.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Sam T. Jack's Creole Burlesque co. 7; good-sized audience of voters. McCarty's Mishaps 9; good business. Mr. and Mrs. Sidney Drew 10; light house. Is Marriage a Failure 12; small audience.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Devil's Auction 14; Rhea 15; Robert Downing 17; all have extra heavy advance sales. Dan'l Sully 19; Grey Mare 22; Spider and Fly 26, and matinee; Voodoo 29; Midnight Alarm 31.

INDIANA.

INDIANAPOLIS.—ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Mr. and Mrs. Sidney Drew presented In Honor Bound and That Girl from Mexico to a poor house 12, followed by a better house 13 when Still Waters Run Deep was presented. Mr. and Mrs. Drew and co. were deserving of better patronage. Vernona Jarbeau 21, 22. ==GRAND OPERA HOUSE (Dickson and Talbott, managers): Dark. E. H. Sothern opened to a packed house at advanced prices 13, presenting Captain Lettarblair, a delightful comedy, which made a pronounced hit.==PARK THEATRE (Dickson and Talbott, managers): Minnie Oscar Gray and a co. of good specialty performers, a dozen dogs, some Russian ponies, etc., to very large houses 12-17. Williams Specialty co. 19-24.==EMPIRE THEATRE (Heuck and Fennessy, managers): International Vaudevilles 12-17. Sam T. Jack's Creole co. 19-24.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Jane had a large and élite audience 6. The Burglar to good business 9. Davis' co. in Uncle Tom's Cabin; two big houses 10.==ITEMS: George W. Reed, who represented himself as advance man for the Faust-Marguerite Dramatic co., died Sunday (4) at Hope Hospital from the effects of inhaling gas. The local medical college made a demand for his body but through the efforts of Mr. Simonson, manager of the Temple, his remains were given a respectable burial at the request of the Actors' Fund.

EVANSVILLE.—GRAND (King Cobbs, manager): Johnstone Bennett in Jane 10; crowded house.==PEOPLE'S (T. J. Graves, manager): The Elks gave a very creditable performance to a packed house 9.

SEYMOUR.—SEYMOUR OPERA HOUSE (Lynn Faulkconer, manager): Pair of Jacks 7; poor business. Uncle Hiram 10; big house. Turkish Bath 13; splendid performance; fair house.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Tangled Up 7; Ole Olson 9; both to good business. Marie Sanger's Burlesque co. gave a very poor entertainment to a big house 12.

PLYMOUTH.—OPERA HOUSE: Madame Fry Concert co. to good business 12. Uncle Isaac 22; Pair of Jacks 28.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Uncle Tom's Cabin 7 drew the largest house of the season. Marie Sanger Burlesque co. 8 gave a very inferior performance to a fair house. Henry E. Dixey presented Mr. Dobbs of Chicago 9.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Ole Olson 8; good business. A Night at the Circus 9; fair house.

WABASH.—HARTER'S OPERA HOUSE (Alf Harter, treasurer): Ole Olson 7; large audience. Tangled Up 13; May Burton Comedy co. 19-21.==ITEM: The theatrical business in Wabash has never been better.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Effie Ellsler and C. W. Couldock in Hazel Kirke delighted a fair house 8. Johnstone Bennett in Jane was applauded by a good house 9. The Wabash Club, a local social organization, gave their annual minstrel performance 13 to a packed house.

RICHMOND.—PHILLIPS' OPERA HOUSE (I. H. Dobbins, manager): Jessie Mae Hall 6-10; good business at popular prices. A Turkish Bath 12; good business.==GRAND OPERA HOUSE (G. W. Connor, manager): Dan McCarthy in The Rambler from Clare 9; good house. The Rileys opened 12 for a week to good business.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edwin Stuart, manager): The Bostonians' Robin Hood Opera co. 8; most select audience of the season at prices doubled; the receipts were very large.

LEBANON.—GRAND OPERA HOUSE (Hoy and Lockwood, managers): Ole Olson 12; big business.

NEW ALBANY.—OPERA HOUSE (E. Boone King, manager): Katie Putnam presented An Unclaimed Express Package to a large and well pleased audience 12.==ITEM: Walter Floyd has been offered an engagement with Silver King co., he having formerly played the part of Corkett in that co.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): The Burglar 7; large audience. Ole Olson packed the theatre 9. Agnes Herndon 13; excellent business.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Leslie Davis' Faust 8; fair business.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Charity Ball 9; full house.==PEARL STREET THEATRE: Big business.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Faust and Marguerite 15.==ITEM: There are so many home entertainments here during the holidays that Manager Weiser very wisely booked no attractions after 15, till Jan. 2, 1893.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): Anderson's Two Old Cronies 9; good house. Frank Mayo in Davy Crockett 12; fair business; very satisfactory performance.==ITEM: Manager Simmons is having new scenery painted, and is making other improvements in his house.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): Mascotte 5; fair business. Side Tracked 6; Monte Cristo 9; both to good business.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany and Son, managers): The Still Alarm co. 8; fair business.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): The Wife 5; good business. By Proxy 6; light house. Davy Crockett 7; poor business.

MARSHALLTOWN.—ODEON THEATRE (Glick and Cox, managers): Frank Mayo in Davy Crockett pleased a fair-sized house 9.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): James T. Powers in A Mad Bargain 6; big house. Rentfrow's Jolly Pathfinders 17.==GRAND OPERA HOUSE (William Foster, manager): Charity Ball and The Wife drew good houses in spite of bad weather 7, 8.==BIJOU THEATRE (C. F. Handy, manager): Stock co. in Struck by Lightning 5-10; big business. On Sunday, 11, benefit for James Young, a small boy who was injured by a falling sign in front of the Museum, drew a packed house.

ATLANTIC.—OPERA HOUSE (L. S. Tilden, manager): Frank Mayo 14; Ole Oleson 17.

MASON CITY.—PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): Si Plunkard 10; overcrowded house.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Midnight Alarm 6, 7; light business. While the blizzard which raged for two days greatly affected the size of the houses, still there is no denying that we have had a surfeit of that class of shows, and they have lost their drawing power with us. The Burglar 8; extremely light house. Daniel Sully in The Millionaire 9. His co. is a very good one, indeed; his play has much to recommend it, especially to railroad men, by every one of whom it should be seen, and the star plays his part in a bluff and manly way that wins favor from the very start. The Bottom of the Sea 10 to the best house of the week. Scenery very fine, especially the diving scene and battle with the octopus. Co. acceptable, but play, outside of scenery, is commonplace, and has no particular strength to recommend it. From the scenic point alone, however, it is well worth seeing, and it is to be hoped it will soon revisit us. Uncle Josh Spruceby 11. They advertise a saw-mill scene, which may or may not be infringing on Blue Jeans, and their printing is said by one of the managers who was here the past week to be "Joshua Whitcomb's." Skipped by the Light of the Moon 16.==GRAND OPERA HOUSE (C. F. Kendall, manager): Clark and Cox's spectacular pantomime of Ben Hur, aided by some local talent, 6-10, for benefit of a local charity. Houses from fair to crowded. Scenery most beautiful, tableaux really good, and the dancing the most noteworthy ever seen in such an entertainment here.—Father Slattery and his wife, who created so much religious comment when here recently, have been invited by the Protestant ministers to return 15.

OTTAWA.—OPERA HOUSE (D. C. Emerson, manager): Farmer Stebbins co. 5; large and well-pleased audience.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): Daniel Sully presented The Millionaire to a very small audience 7. The Bottom of the Sea 8; poor business. The Burglar 12.==ITEM: Webster and Brady's The Bottom of the Sea co. will lie off the week of Dec. 19-24 at Omaha.

FORT SCOTT.—OPERA HOUSE (Harry C. Ernich, manager): Only a Farmer's Daughter with Jean Voorhees in the leading role 8; small house. Spider and Fly 10; good house.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Alba Heywood in New Edgewood Folks 6 to a large and fashionable audience. Only a Farmer's Daughter was presented by Jean Voorhees and a capable co. 9. Pete Baker 13; The Burglar 17; Corinne 21.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Spooner Comedy co. week ending 10; good performances to good business.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Eunice Goodrich 5-10; good business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Uncle Josh Spruceby pleased a big house 8. Alba Heywood in New Edgewood Folks 13.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (L. E. Woodin, manager): Uncle Josh Spruceby 7; fair business; audience pleased.

KENTUCKY.

OWENSBORO.—TEMPLE THEATRE (A. G. Sweeney, manager): King's Comedy co. 5-10 at popular prices to fair business. Lotta Rogers was the recipient of a gold watch presented by the co. during their stay here, it being her fourteenth birthday.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robinson, manager): O. M. Fremont's 777, 13; fair house. Mr. and Mrs. Sidney Drew in a double bill, That Girl from Mexico, and Honor Bound 14; good business.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Katie Putnam in An Unclaimed Express Package 10; fair business. Vernona Jarbeau 13; McCabe and Young's Minstrels 15; Boston Opera co. 16, 17.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Baldwin-Melville co. 5-10; good business. Kentucky Colonel 12; fair house.

LOUISIANA.

ALEXANDRIA.—OPERA HOUSE (A. Albert, manager): Richards and Pringle's Georgia Minstrels 10; good house. Pete Baker 31.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Gus White, manager): The Annie Mitchell co. commenced a week's engagement 12 at 10-20-30 cents, opening with Under Two Flags; co. poor.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager): The White Squadron played to over $2,200 in two performances 12, 13, and gave one of the best entertainments ever seen here. Bob Hilliard made a great hit and the rest of the cast was above the average. The business, at popular prices, represented the capacity of the house. Lew Dockstader 15.==CITY HALL (Ira C. Stockbridge, manager): Rice's 1492, 15-17.==ITEMS: Paul [illegible] was here with White Squadron. His charming wife is an expert on the typewriter, as her efforts here evinced.—With the opening of Maine's beautiful theatre at Augusta (the State capital), and the completion of the commodious new City Hall at Lewiston, Me., managers of combinations can now put in a week in Maine most advantageously. One co. recently played to over $3,000 in Portland, Augusta and Lewiston, two nights each.—George T. Clapham was in town 12.—Hustling Manager George E. Lothrop made a flying trip to his Portland house 12. He is delighted with the magnificent showing his theatre is now making.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): Le Roy's Palace of Magic 14; second entertainment in the North Church lecture course.

MASSACHUSETTS.

ATTLEBORO.—BATES' OPERA HOUSE (I. G. Hutchinson, manager): Carroll Johnson in The Gossoon 7 to the smallest house of the season. Cause—too many local attractions on the same date.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): George Thatcher's Tuxedo 12; S. R. O. Fay Foster's Burlesque co. 13; medium business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Carroll Johnson did a fair business 9, 10 in The Gossoon. The Nora-Williams' co. opened a week's engagement 12.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Country Circus 8-10; crowded houses. 1492, 13; S. R. O. Kate Cowing, of this city, appeared in the opera and was enthusiastically received.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): Tuxedo 9; large audience. A Fair Rebel was presented to a packed house 12 for the benefit of the Winnisimmet Bicycle Club of this city.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Dockstader's Minstrels 13; large audience.==LIBERTY THEATRE (F. C. Bancroft, manager): Arizona Joe 12; fair house.==ITEM: Mrs. Joseph C. Omey, treasurer of the Opera House, is dangerously ill at the Hotel Veith, Boston. Her duties here are being attended to by Mrs. Andrew M. Marts.

ADAMS.—OPERA HOUSE (E. R. Karner, manager): Kendall's Komedians 12; good house; performance unsatisfactory.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Rice's Surprise Party in 1492, 9; everybody pleased; house packed to the doors, the co. will play a return engagement in January. Thatcher's Tuxedo 10; very large house. James J. Corbett in Gentleman Jack 12; S. R. O. Fay Foster Burlesque co. 19.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Nora closed her engagement 12 with The Hidden Hand to S. R. O. Dockstader's Minstrels drew a large audience and gave a fine entertainment 12.==GAIETY THEATRE (A. B. White, manager): Farce comedy, introducing old favorites of this house, to fair business 12-17.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Rice's Surprise Party in 1492, 9; big business.==ITEMS: The orchestra for 1492 was a special one from Boston, under the direction of Mr. John Braham.—There has been completed in Waltham a concert hall named Asbury Temple, under the management of C. S. Stickney. The first concert was given by the Couthoui Concert co. 7 to good business.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Oliver Byron in The Plunger 8; Hands Across the Sea 9, 10; Rose and Charles Coghlan in Diplomacy 12; Richard Mansfield and his co. in Beau Brummell 13; all to large audiences.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): White Squadron 7, 8; good houses. Anton Seidl's Orchestra 9; a musical treat to a small but select audience. Lew Dockstader's Minstrels 10, afternoon and evening, to well-filled houses. George Thatcher's Minstrels gave Tuxedo to a full house 13.==MUSIC HALL (Thomas and Watson, managers): Waiting for the Verdict 12-14; good performances to well-filled houses. The Child Stealer 15-17.==BIJOU THEATRE (Abe Spitz, manager): Phil Y. Mark's Specialty co. in variety 12-17 to good business.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Dark Secret 5; packed house. The Village Doctor 8; fair house. Hands Across the Sea 12, 13; good business.

NORTHAMPTON.—ACADEMY OF MUSIC (W. H. Todd, manager): John Stetson's co. in The Crust of Society to light business 8. Richard Golden in Old Jed Prouty 10; Hands Across the Sea 14; both to big business.

WESTFIELD.—OPERA HOUSE (F. L. Stempson, manager): Prof. Bartholomew's Equine Paradox 7, 8; packed houses. John Thomas 10; slim house. Boyd's Minstrels 12; good house; decidedly poor co. Kendall's Komedians 14; medium house.==GEM OPERA HOUSE (C. J. Snow, manager): Cyr Brothers 13; good audience.

MICHIGAN.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): Crawford Brothers' Minstrels 3; good performance to a fair audience.==ITEM: So far this season business has been very good here.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Crawford's Minstrels gave a chestnutty entertainment to a large house 5. W. H. Powers' co. in Glen-da-Lough pleased a fair house 6. A Hole in the Ground 7; performance unsatisfactory.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Madeline Merli in Frou-Frou 7; small but pleased audience. Crawford Brothers' Minstrels 10; small house; fair performance. A Hole in the Ground 12.

MANISTEE.—OPERA HOUSE (H. Petersen, manager): Ida Van Cortland 6 in The Devil's Web to a large and fashionable audience. Ohrstrom-Renaud Lyric Artists gave a delightful entertainment to a fair house 9.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Guy Brothers' Minstrels 9; fair business. The Junior Partner to a small but well-pleased audience 12. The Private Secretary 13; small house.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): Grimes' Cellar Door 10; light business. Home Dramatic Club, under Clarence W. Lee, of St. Louis, and Gertrude Andrews as leading lady, will present Pygmalion and Galatea 20.

CHARLOTTE.—THOMAS' OPERA HOUSE (G. F. Gardner, manager): Ole Olson 3; large and well-pleased house. Mr. and Mrs. Robert Wayne 5-7 at reduced prices pleased their audiences.

SAULT STE. MARIE.—SOO OPERA HOUSE (P. Shute, manager): McFadden's Elopement co. 7; good business. The orchestra of the co. was very good but the performance was not satisfactory.

BENTON HARBOR.—YORE'S OPERA HOUSE (I. A. Simon, manager): Madame Fry concert for the benefit of the Order of Foresters 7; fair house. Madeline Merli in Frou-Frou 8; good house.==CHAT: The new exit is just completed at Yore's Opera House, making three exits to the house.—Manager Simon has added several new pieces of scenery. Mr. and Mrs. Harry Emery will spend the holidays at their home in this city.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): J. K. Murray and Clara Lane in Glen-da-Lough to fair business 7. Fairyland—amateurs—to good houses 8, 9. Bobby Gaylor in Sport McAllister 12; large audience.==ITEM: J. K. Kennedy and several members of the Glen-da-Lough co. were tendered a reception after the performance by the local Elks. Mr. Murray favored the company with several songs, and a very pleasant evening was spent. Mr. L. Parker George, the Dowagiac correspondent of THE MIRROR, was among those present.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Guy Brothers' Minstrels 8; fair business.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Robin Hood was sung to a very large and fashionable audience 7 by a strong co. Glen-da-Lough 9; light business. The Police Patrol did good business 12.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): McFadden's Elopement 8; fair business. Two Old Cronies 21.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): James B. Mackie in Grimes' Cellar Door 9; fair business. Guy Brothers' Minstrels 12; light house. Charles Frohman's Junior Partner co. 13 gave an excellent performance to a fair house.

MINNESOTA.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Mlle. Rhea presented Princess Andrea, Josephine, and Much Ado About Nothing 8-10 to good houses. Princess Andrea was withdrawn from Saturday night's bill, and Much Ado About Nothing was substituted. James O'Neill and a strong co. presented the romantic drama, Fontenelle, 11-17, opening to good houses. James O'Neill's Henry De Fontenelle was a fine impersonation, and won for him a most complimentary reception. Emma Forsyth was admirable as Madame de Pompadour, Florence Brandon as Helene and Kate Fletcher as Hulotte well deserved the applause accorded them. William H. Pascoe, Clement St. Martin, James Moffitt, Jr., George F. Farren, and Howard Gould do excellent work in their respective roles. Seldom have we seen the first performance of a play here greeted with such demonstrative plaudits. There were several double curtain calls, and Mr. O'Neill was called before the curtain at the end of each act. Across the Potomac 18-24.==LITT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): Master and Man was presented by a capable co. 11-17 to good houses.==OLYMPIC THEATRE (F. D. Abbey, proprietor): The stock co. presented Casey's Mishaps and Oh, What a Pudding! also a good olio 11-17 to fair houses. New people: George Henderson, May Henderson, Mlle. Marguerite.==ITEMS: Manager Harry Montague, of the Olympic, left for Chicago to open the Oxford Music Hall.—Pretty Letty Levyne, the versatile star and favorite of the patrons of the Olympic, has been confined to her room with a sprained ankle the past two weeks.—A Western newspaper man who seems to be coming to the front in a modest way is Franklin W. Lee, who has been dramatic editor of the St. Paul *Daily News* ever since the paper was started. He was engaged last year by Manager Henderson to furbish up the libretto of Ali Baba prior to its production. Mr. Lee already enjoys a quiet fame as a novelist. Two of his works, "A Shred of Lace" and "Senator Lars Erikson," are successes, and his latest, "Two Men and a Girl," was issued a few days ago. He has now gone in for playwrighting, and his work is already spoken for in advance. One of his efforts is to be a farce-comedy for a rising young comedian who is to star next season, and the other will be a melodrama, which he has been commissioned to write by a well-known and enterprising manager who thinks that Mr. Lee has hit upon a good idea.

MANKATO.—GRAND OPERA HOUSE (W. O. Forde, manager): Jeffreys Lewis as Stephanie in Forget-Me-Not 6; fair-sized audience.==ITEM: Jeffreys Lewis opened the new house at St. James 7.

WINONA.—OPERA HOUSE (Arthur C. Miller, manager): The Grey Mare 8; crowded house. Mavourneen 15; Yon Yonson 20; Katie Emmett 22.

CROOKSTON.—GRAND OPERA HOUSE (L. J. Columbus, manager): Pete Peterson co. 7; crowded house; fair performance.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Across the Potomac 12; S. R. O. Both play and co. made an unqualified hit. Ada Dwyer, Henrietta Lander, Boyd Putnam and Gustave Frankel deserve special mention. G. A. R. attended in a body 13.==BIJOU OPERA HOUSE (Jacob Litt, manager): Katie Emmett and an average co. gave Killarney to excellent business week of 11, opening to the capacity of the house.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The Calhoun Opera co. 7-10; fair business. After Dark 12-14.

GREAT FALLS.—OPERA HOUSE (C. H. Wright, manager): Calhoun Opera co. opened 5 in Fatinitza to one of the largest houses of the season. On 6 the same co. in Said Pasha made a tremendous hit. This is the first opera co. which has appeared here and everybody was well pleased. The chorus was superbly costumed and have good voices.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Uncle Tom's Cabin to big business 8. After Dark to S. R. O. 9.

PHILIPSBURG.—MCDONALD'S OPERA HOUSE (A. A. McDonald, manager): Uncle Tom's Cabin (Sutton) 6; good business.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): After Dark 8; full house. Uncle Tom's Cabin 10; fair house.

MISSOURI.

MEXICO.—FERRIS' GRAND (G. L. Ferris, manager): A Social Session 5; good business. McCutcheon and Cooley 12 to fair business.

JOPLIN.—CLUB THEATRE (John T. Seip, manager): Spider and Fly 9; packed house. Jean Voorhees in Only a Farmer's Daughter 12; Walker Whiteside in Othello 16; Rhea in Josephine 19.==HAVEN OPERA HOUSE (Harry H. Haven, manager): Eli Perkins delighted a small audience 8.==ITEM: Julius C. Miller has sold his lease of the Club Theatre to John T. Seip, of Pittsburg, Kans. Mr. Seip has acquired an additional lease of five years, beginning at the expiration of the present term some time next Summer.—Charles C. Wilson, general contracting agent for McMahon Brothers' Circus, has been in the city for several weeks visiting his parents.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): Nora Machree was numerously and enjoyably seen 10. Walker Whiteside in Richelieu and Othello 13, 14; fair business.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The Hustler 9; large audience. Bill Nye and A. P. Burbank 12; fair house.

LOUISIANA.—PARK'S OPERA HOUSE (E. A. Park, manager): Remenyi grand concerts delighted a fair audience 10.==BURNETT OPERA HOUSE (A. M. Walker, manager): Barnes and Summers' Players 5-10 in repertoire to small houses.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Old Farmer Stebbins pleased a large audience 8. New York Star Novelty co. 15; Shipp Brothers' English Bell Ringers 16.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (C. P. Elliott, manager): Daniel Sully drew a good house 8. The Burglar 9, 10; Bottom of Sea 11; both to fair business. Spider and Fly 12; Uncle Josh Spruceby 15.==MENTION: The work on the rebuilding of the Bijou is being pushed regardless of the weather. Rumor hath it that Mr. Crawford will not be an applicant for the lease of Tootle's, again being satisfied that his new house will be sufficient for his St. Joseph interests.

COLUMBIA.—HADEN OPERA HOUSE (G. S. Rives, manager): A Social Session 7; good house. Remenyi grand concerts 9.

MACON.—JOBSON OPERA HOUSE (Harry E. Moore, manager): Bottom of the Sea co. to poor business 7. Side Tracked to big business 8. Boston Comic Opera co. 9; Boston Lyceum Concert co. 10; both to good business. Farmer Stebbins 12; big business.

BOONVILLE.—THESPIAN OPERA HOUSE (C. E. Gross, manager): Walker Whiteside in Richelieu to a good house 10. Edwin B. Sanford in The Shamrock, Christmas attraction.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuebert, manager): Harry Robinson's Minstrels 5; S. R. O. Lew and Lottie Waters 8, 9; small houses.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): Marie Wainwright in School for Scandal and As You Like It 7-9 to fair business. The representation of both plays was complete in every detail, the costuming of the star and her co. being the most elegant ever seen in our city in these comedies. Gloriana to a good house 15. Edwin Stevens gave one of the most delightful comedy characterizations seen here this season as Evitoff. Power of the Press 15-17; Hoss and Hoss 26.==LELAND OPERA HOUSE (H. P. Soulier, manager): Janauschek gave a fine performance of Lady Macbeth 8 to a good house. 8 Bells to large business 9, 10. The Vendetta, with Henry Bergman and good co., appeared to fair houses 12, 13. Fanny Davenport in Cleopatra 19-21.==FAMILY THEATRE (C. H. Smith, manager): Katherine Rober in A Heroine in Rags gave a good performance to full houses 12-14. Devil's Mine 15-17.==GAIETY THEATRE (Thos. Barry, manager): McHenry's English Swells pleased audiences of fair proportions week of 12-17.==ITEM: James E. Wilson, of the Power of the Press co., reports business as being very good all along the line.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Primrose and West's Minstrels were greeted with good houses 12, 13. Gloriana was presented to fine audiences 15-17. The Lost Paradise week 19.==COOK OPERA HOUSE (H. R. Jacobs, manager): Annie Ward Tiffany appeared in Lady Blarney 12-14 to good business. The Harvest Moon pleased fine houses 15-17.==ACADEMY (H. R. Jacobs, manager): Gus Hill's World of Novelties appeared to large audiences week ending 17. The London Gaiety co. 19-24.==MUSEE THEATRE (M. S. Robinson, manager): The Vendetta and Adams' Specialty co. drew good business week ending 17.==GOSSIP: Manager Robinson, of the Musee Theatre, tendered his old press agent, Frank Edwards, a benefit 16, devoting the afternoon and evening receipts for the purpose. The genial Frank, who is very ill, thoroughly appreciates the generosity of his former employer.—Business at the Cook Opera House is improving rapidly. The energetic work of Representative Jesse Burns in handling H. R. Jacobs' interests in this city, evidences his managerial capacity. His uniform courtesy has gained him hosts of friends among our amusement goers. Professor Morgan and his orchestra, who has been part and parcel of the Academy for years, have been transferred to the Cook, and Professor Schenck wields the bâton at the Academy.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): The Lost Paradise drew crowded houses 12-17. Joseph 19-24.==STAR THEATRE (M. S. Robinson, manager): A Knotty Affair 12-17.==MUSEE THEATRE (M. S. Robinson, manager): Murphy and Boyd's Comedy co. in Difficult Journalism was the specialty in the theatre.==LYCEUM: Agnes Wallace-Villa in The World Against Her drew good audiences throughout her engagement. The drama is a strong one. Miss Villa is a conscientious and painstaking actress, and is meeting with deserved success. Newton Beers in Lost in London 19-24.==COURT STREET (H. R. Jacobs, manager): Reilly and Woods met with an ovation. The Brothers Borani, the Nelsons, and John Griffin were particular favorites. The Two Sisters 19-24.==SHEA'S MUSIC HALL: The sensation of Buffalo is centred in Dorothy Denning, who is doing the serpentine dance at Shea's. Miss Denning (Mrs. Dr. Cronyn) was a former resident of Buffalo and a society woman. Various rumors as to her salary here run from $300 a week to $500. She is drawing tremendous crowds, who disperse immediately after her act, numbering among them Buffalo's most prominent people.==ITEM: The Buffalo Lodge, No. 18, T. M. A., gave their annual ball Dec. 15, an unusually large attendance, numbering many professionals.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: The Pay Train drew fairly 8-10. The Harvest Moon to light business 12-14. Katherine Rober 15-17.==WIETING OPERA HOUSE (Wagner and Reis, managers): E. H. Sothern 8; large house. Gloriana amused good audiences 9, 10, owing principally to the clever work of Edwin Stevens and Otis Harlan. The Power of the Press to fair attendance 12-14. Primrose and West 16, 17; Annie Ward Tiffany 19-21; Fanny Davenport 22-24.==ITEMS: C. B. Welles and Otis Harlan visited the Players' Club 9. C. H. Riegel, of the Power of the Press co., is a Syracusian.

PEEKSKILL.—DEPEW OPERA HOUSE (F. M. Taylor, manager): Kajanka 10; fair-sized audience. Country Circus 19.==ITEM: THE MIRROR is on sale at W. O. Pugsley's news store, on Division Street.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): Louise Hamilton presented Fogg's Ferry 8; Little Detective 9, and Our Angel 10 in a very acceptable manner to good business.==ITEMS: During the play of Little Detective, Miss Hamilton was presented with a handsome bouquet of roses, and on Saturday she and Miss Milne, of her troupe, were the guests of the Misses Austin at afternoon tea.—Frank Clark, formerly of the Grand Opera House, Chicago, is again occupying the treasurer's box at the Opera House.

HORNELLSVILLE.—Shattuck Opera House (C. L. Purrington, manager): Gloriana drew an excellent house 8. Mrs. Potter and Kyrle Bellew in Zola's Therese met with a cordial reception from a large and fashionable audience 9.

ONEIDA.—Munroe Opera House (E. J. Preston, manager): Decker Brothers' Minstrels 12; crowded house. "Shorty" Healy (an Oneidian) was enthusiastically received. Kajanka 16.

COHOES.—City Theatre (E. C. Game, manager): Little Nugget pleased a good-sized audience 10. Leland Powers, the reader, 12, under the auspices of the Y. M. C. A. Mr. Potter of Texas co. 13, fair audience.

HUDSON.—Opera House (J. H. Fox, manager): The Silver King 8; S. R. O.

AUBURN.—Burtis Opera House (E. S. Newton, manager): The Prodigal Father 8; fair house. Mr. Potter of Texas 9; good business. Lucier's Minstrels 12; fair business.

PORT JERVIS.—Lea's Opera House (George Lea, manager): Irishman's Luck 10; good business. Louise Hamilton opened week's engagement 12 in Little Detective to a good house.

SARATOGA SPRINGS.—Town Hall (Hill and Conlan, managers): Dark.——Putnam Music Hall (Abel Putnam, Jr., manager): Herbert T. Cawthorn in the farce-comedy, Little Nugget, to a large and highly-pleased audience 9.

MALONE.—Opera House (A. H. Merritt, manager): Francesca Redding 15-17; Emerson Concert 20.

CANANDAIGUA.—Grand Opera House (McKechnie and Mather, managers): Newton Beers in Lost in London 9; poor business. Pay Train 12; crowded house.

NORWICH.—Clark's Opera House (L. and A. Babcock, managers): Si Perkins co. to a large but displeased audience 9. Little Nugget to a crowded house 13; performance first-class.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Annie Pixley presented Miss Blythe of Duluth 10 to a large and delighted audience. Good performance. An amateur performance was given 13 for the benefit of Young America Hose Co. No. 6 to a large and friendly audience. The performance was a very good one of the kind. The several hose companies attended in a body. Mr. Potter of Texas 14 to a fair-sized and well pleased audience.

WATERTOWN.—City Opera House (E. M. Gates, manager): Annie Pixley in The Deacon's Daughter 7; capacity of the house. Tony Farrell in My Colleen 9; small audience.

NIAGARA FALLS.—Park Theatre (H. A. Foster, manager): Jim the Westerner 10; poor business; fair performance. Two Sisters 15.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): Mrs. J. Brown Potter in Therese 7 to a fair house. The New York Mozart Symphony Club in concert 8; small audience; excellent concert. Fast Mail 9; packed house.

PLATTSBURGH.—Music Hall (J. Q. Edwards, manager): Redding-Stanton co. 12-14; performance excellent; costumes elegant.——Academy Hall Walter Emerson Concert co. 19.

ELMIRA.—Opera House (Wagner and Reis, managers): The Prodigal Father 9 to an undeservedly small audience. Performance well received. Mrs. Potter and Mr. Bellew in Therese 10; a small audience. Newton Beers in Lost in London 14 to fair business.——Queen City Museum and Theatre (De Witt and Fennyvessy, managers): Good business.

MT. VERNON.—Fifth Avenue Opera House (J. Edwin Hall, manager): Irishman's Luck co. 7; small house. Two Johns 10; full house; excellent performance.——Item: Mrs. George W. Primrose is traveling with her husband's co. until after the holidays.

BINGHAMTON.—Stone's Opera House (Clarke and Delevan, managers): The Dazzler 9; well-filled house. Limited Mail 10; S. R. O. Little Nugget 12; fair business. Strakosch Concert co. 13; small but pleased audience.

OWEGO.—Wilson Opera House (B. Tuthill, manager): Lucier's Consolidated Minstrels pleased a large house 15.

UTICA.—Opera House (H. E. Day, manager): The Dazzler 10; good-sized audience. Kajanka 12; fair-sized audience. Gloriana 14; good-sized audience.

CORNING.—Opera House (A. C. Arthur, manager): Prodigal Father delighted a large audience 10. The Pay Train to a fair house 13. Boy Tramp 8; good house.——Items: Augustin Neuville assumes control of the New Boy Tramp after 17. His mother, Mme. Neuville, will play the leading role.—Phil. Hunt has signed with Mr. Neuville as Business Representative. Manager Joseph J. Hill, of The Boy Tramp, was stricken with typhoid fever in Montreal, and is in a hospital in that city. He is now convalescing.

ALBION.—New Grand Opera House (H. A. Forster, manager): Two Sisters to S. R. O. 14.

OLEAN.—Opera House (Wagner and Reis, managers): Newton Beers presented Lost in London to a small house 12.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Newton Beers in Lost in London gave a fair performance to fair business 8. The Two Sisters 12; good business.

ROME.—Washington Street Opera House (Graves and Roth, managers): Lucier's Minstrels 10; excellent performance.

TROY.—Griswold Opera House (S. M. Hickey, manager): Janauschek as Lady Macbeth to good houses 6, 7. The Dazzler drew largely 8. Annie Pixley in her new comedy, Miss Blythe of Duluth, drew a large house 9. Marie Wainwright presented As You Like It and The School for Scandal 10 to large audiences.——Rand's Opera House (Gardner Rand, manager): 8 Bells to fine business 7, 8. Edwin F. Mayo in After Twenty Years to fair houses 12-14.

AMSTERDAM.—Opera House (A. Z. Neff, manager): Lucier's Minstrels 8; fair house. Kajanka 10; very large house. Mr. Potter of Texas 12; fair house. Said Pasha 15; good house.

WATKINS.—Love's Opera House (John W. Love, manager): John H. Snyder and Miss Josie Norman, supported by the Stevenson Comedy co., delighted three large audiences 12-14.——McKee Opera House (Fred. G. Swick, manager): Tony Farrell in My Colleen 8 to a packed house, and performance excellent.——Item: Leon Mumford has been engaged as business manager of Love's Opera House.

OSWEGO.—Academy of Music (J. A. Wallace, manager): Limited Mail pleased a good house 8. Tony Farrell drew lightly in My Colleen 10; Primrose and West's Minstrels filled the house 14. Newton Beers 16; Kajanka 17; Louise Hamilton 26-31.

NEBRASKA.

FREMONT.—Love Opera House (Ellick and Miller, managers): D. M. Bristol's Equescurriculum drew fairly well 9, 10. Bottom of the Sea 14; Midnight Alarm 15.

BEATRICE.—Paddock Opera House (Fuller and Lee, managers): The Burglar 6; good house. The Hoboe 9; poor business. The Midnight Alarm, billed for 8, did not arrive, owing to severe snowstorms blocking the railroads.

KEARNEY.—Opera House: Dark.——Model Opera House (George N. Theuranson, manager): Prof. D. M. Bristol's Equescurricum 5, 6; good business.

OMAHA.—Boyd's Theatre (Thomas F. Boyd, manager): Yale's New Devil's Auction, with the best of the old features retained, to good business 8-10. Bristol's Horses 11-15.——Farnam Street Theatre (W. J. Burgess, manager): Jeffreys Lewis drew large houses 8-10. The Midnight Alarm had a prosperous engagement 11-14.

HASTINGS.—Kerr Opera House (A. H. Murray, manager): The Burglar co. 5; fair house.

NEW HAMPSHIRE.

DOVER.—City Opera House (George H. Demeritt, manager): Nobody's Claim to a good house 5.

NASHUA.—Theatre (A. H. Davis, manager): Rice's 1492 to the largest house of the season at advanced prices 7.

MANCHESTER.—Opera House (E. W. Harrington, manager): Dockstader's Minstrels 9; County Circus 12; both to good business.

PORTSMOUTH.—Music Hall (John O. Ayers, manager): A Dark Secret drew fairly well 9, 10.——Portsmouth Opera House (E. A. Mitchell, manager): This house, formerly known as Franklin Theatre, thoroughly renovated and redecorated, was reopened 14 with The White Squadron as the attraction. A good-sized audience, considering bad weather, was enthusiastic in approval of piece and co.

NEW JERSEY.

TRENTON.—Taylor Opera House (John Taylor, manager): The New Superba was presented here for the first time 8-10. The scenery and costumes are very fine. The Symphony Orchestra, of New York, Walter Damrosch, conductor, gave one of the most delightful concerts this city has witnessed for a long time 12. Annie Lewis and a clever co. presented A Nutmeg Match 14. The performance was enjoyed by a large audience.

NEWARK.—Miner's Newark Theatre (Col. W. M. Morton, manager): Hallen and Hart in The Idea 12-17; good houses. Hopkins' Trans-Oceanic Specialty co. 19-24.——Jacobs' Theatre (M. W. Tobin, representative): Alvin Joslin to good business 12-17. Eight Bells 19-24.——Waldmann's Opera House (Fred. Waldmann, proprietor): The City Club Burlesque co. to the usual jammed houses 12-17. Rose Hill Burlesque co. 19-24.

LONG BRANCH.—Broadway Theatre (Nelse Cannon, manager): George A. Hill co. 26-31.——Opera House (George M. Chattle, manager): Devil's Mine gave a good performance to a fair house 9. Adrian's Souvenir co. 12-17.

NORTH CAROLINA.

RALEIGH.—Metropolitan Hall (C. D. Heartt, manager): John Thompson in On Hand 9; good performance to a poor house.

OHIO.

COLUMBUS.—Grand House Opera (James G. and Henry W. Miller, managers): The Digby Bell Opera co. in Jupiter pleased good-sized houses 8-10. A Texas Steer 11-14; E. H. Sothern in Captain Lettarblair 15-17; The Burglar 18-24.——Henrietta Theatre (Dickson and Talbott, managers): The delightful opera Robin Hood was given in an excellent manner 9, 10; business fair. The Manola-Mason co. in If I Were You and The Army Surgeon 12-14 gave good performances to fair business. Pauline Hall in Puritania 15-17; Police Patrol 18-20.——Park Theatre (Dickson and Talbott, managers): Gray and Stephens had a big week 5-10. The Wilbur Opera co., with Susie Kerwin, drew crowded houses at every performance 12-17.——Items: Frank Williams for Pauline Hall, M. D. Newell for Police Patrol, and Walter G. Moss for A Barrel of Money, are in the city.—The German Theatre co. from Cincinnati, in Second Sight, attracted a fair house to the Henrietta 8.—The Princeton College Glee Club will give a concert at the Auditorium Jan. 2.

DAYTON.—The Grand (Harry E. Feicht, manager): Digby Bell in Jupiter 7 at advanced prices crowded the theatre. Jane 8; large and fashionable audience. The Voodoo 9; small audience. E. H. Sothern in Captain Lettarblair 12; large audience.——The Park (Harry E. Feicht, manager): A Barrel of Money 12-14 opened to S. R. O.——Cues: George C. Tyler is here ahead of J. W. Summers, who presents Jerry at The Park 19-21.—Little Tippett has been booked for The Grand, Christmas; Gloriana comes New Year's.—Big fat Ben Dodson is here ahead of Two Old Cronies.—Business was never better at our theatres.—A Merry Christmas and A Happy New Year to The Mirror, its staff, correspondents, and readers.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): Jane, with Johnstone Bennett in the title-role, drew a crowded house 7. The Voodoo to a good house 8.——Black's Opera House (Samuel Waldman, manager): The Cincinnati Grand Orchestra, under the leadership of Michael Brand, Mina Betscher Solvish, gave a concert 9 to a fair house. The performance was very artistic, and the house should have been crowded. Marie Heath in A Turkish Bath to a good house 10.

CIRCLEVILLE.—Grand Opera House (Edmiston and Kinneman, managers): Marie Heath in A Turkish Bath had a crowded house 7.——Elks: A party of thirty members of Columbus (Ohio) Lodge No. 37, B. P. O. E., came down on a special train on the evening of 6, and were banqueted by the local lodge No. 77.

MANSFIELD.—Memorial Opera House (E. and R. Endly, managers): Charles A. Loder in Oh! What a Night! 15; excellent entertainment to a good house. Uncle Tom's Cabin 10; fair house.

HAMILTON.—Globe Opera House (Britley and Connor, managers): The Cincinnati German Theatre Society to a poor house 9.

WASHINGTON C. H.—Opera House (Edmiston and Kinneman, managers): A Turkish Bath 9; large house. Perils of New York co., which was booked for 8, was canceled by the managers of the Opera House.

CANTON.—The Grand (M. C. Barber, manager): Hanlon's Phantasma 7, 8; S. R. O. By Proxy pleased a small house 10.——Schaefer's Opera House (M. C. Barber, manager): Sun's Phantasma to good business 3. The performance was unsatisfactory aside from the juggling of George Sun, which was very clever.——Item: Manager Barber, owing to the press of other business, will retire as manager of the Grand and Schaefer's after January 1. He will be succeeded by Austin J. Plunkard, the efficient treasurer of the Grand.

UHRICHSVILLE.—City Opera House (Elvin and Van Ostran, proprietors): Nelson Comedy co. 9; light business.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Hart's Novelty co. 3; excellent performance to a fair house. Edwin Ferry 5 in Damon and Pythias to a poor house. Virginius 6; good audience. Aborn Opera co. 7, 8, canceled.——Item: Work on the new Davis Opera House will begin in a few weeks. Site selected best in the city.

LIMA.—Faurot Opera House (H. G. Hyde, manager): Hanlon's Phantasma 9, 10 to good business. Tar and Tartar 12 to a large audience.——Item: The Josie Mills Comedy co. played Held by the Enemy, Joshua Whitcomb, and The Silver King at the Town Hall in Ada, Ohio, a small town a few miles east of this city, last week.

CHILLICOTHE.—Masonic Opera House (Edmiston and Kinneman, managers): A Turkish Bath, with Marie Heath as the star, drew the first S. R. O. house of the season 8. The clever specialties were well received.

AKRON.—Academy of Music (W. G. Robinson, manager): Dartmoor, presented by J. N. Gilmour and a strong co., drew a good-sized audience 8. Nibbe's Burlesque co. to a male audience exclusively 10.

BELLEFONTAINE.—Grand Opera House (T. L. Hutchins, manager): Ole Olson 13; large and delighted audience.

NEWARK.—Opera House (B. C. Hart, manager): A Knotty Affair pleased a fair house 8. Marie Hubert Frohman in The Witch to small business 10.——Music Hall (P. Nies, manager): Dr. Bill drew the largest house of the season 9. Boston Comic Opera co. in Pygmalion and Galatea to small business 13.

TOLEDO.—Wheeler's Opera House (F. W. Brady, manager): Tar and Tartar to fair business 9-10. Bobby Gaylor as Sport McAllister to a good house 15.——People's Theatre (Brady and Garwood, managers): The Fire Patrol to a fair week's business closing 17.

MARYSVILLE.—City Opera House (J. F. Pearse, manager): Charlotte M. Stanley in Only a Pauper 9; poor house. Gorton's Minstrels 13; large audience.

WARREN.—New Warren Opera House (Elliott and Geiger, managers): Ullie Akerstrom 13; good house.

TIFFIN.—Noble's Opera House (E. R. Hubbard, manager): Dartmoor to a fair and well-pleased audience 6. Two Old Cronies John B. Wills 10; fair house. Good Old Times 13; poor business.

EAST LIVERPOOL.—Brunt's Opera House (John Thompson, manager): Boston Ideal Comic Opera co. 5; full house. Sun's New Phantasma 8; small audience. Our Irish Neighbors 9; fair house. Nelson's World Comedy co. 10; good business.

FINDLAY.—Turner Opera House (C. R. King, manager): The Witch 16; Uncle Isaac 17; Ole's Luck 21.——Davis' Opera House (Ruhl and Grauel, managers): A Prisoner for Life 10; big business. Uncle Tom's Cabin co. 15; Stevens' Dramatic co. 20.

FREMONT.—Opera House (E. H. Russell, manager): Tar and Tartar 8; S. R. O.

LANCASTER.—Chestnut Street Theatre (Edmiston and Kinneman, managers): Nelson's World Comedy co. 1, 2; fair house. Perils of New York 7; poor business. A Turkish Bath 8; large audience.

STEUBENVILLE.—City Opera House (W. D. McLaughlin, manager): The Fall of Atlanta under the auspices of the local G. A. R., to crowded houses.

MT. VERNON.—Woodward Opera House (Hunt and Green, managers): Charles A. Loder 7; big business. Kidder's Uncle Tom's Cabin 8; large audience; poor performance. Marie Hubert Frohman 12; large and fashionable audience.

TROY.—Opera House (G. A. Brannan, manager): Only a Pauper 10; fair performance to a poor house.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager): Harvest Moon 7; By Proxy 9; both to small but highly-pleased audiences.

OREGON.

PORTLAND.—Marquam Grand Opera House (S. H. Friedlander, manager): Julia Marlowe's engagement 5-7 in the Twelfth Night, Much Ado About Nothing, As You Like It, and Cymbeline, was one of the most satisfying theatrical treats of the season, as was evidenced by the large audiences who saw her performances.——Cordray's New Theatre (Cordray and Wass, managers): The Editor, by Charles T. Vincent and Louis Aldrich 5-11, with W. H. Lytell, Carl Smith, Percy Plunkett, and Beatrice Lieb in the leading parts to good business.——Items: Managers Cordray and Wass, of Cordray's, had the pleasure of witnessing As You Like It and Cymbeline by Julia Marlowe 7. Upon being asked their opinion of Miss Marlowe, each said she was a genius.—*Apropos* of Julia Marlowe's Portland debut 5, each woman attending was given a two-ounce bottle of the "Julia Marlowe Perfume," manufactured by a local firm.—Beginning 19 Cordray and Wass will discontinue advertising by bill-posters, and use the newspapers entirely. They think the press is more widespread than big type on a bill-board.—Charles L. Brown, ex-musical director of the Marquam, had a successful benefit 8, in which various Portland singers and musicians participated.—C. W. Kent, of Portland, was tendered a testimonial 10, at which he gave readings from Charles Dickens' "Little Nell," Poe's "Bells," and his own "The Plug Hat." A small but appreciative audience was present. The readings were illustrated by stereopticon views. J. M. Shawhan assisted with singing.

PENNSYLVANIA.

HARRISBURG.—Grand Opera House (Markley and Co., managers): Waifs of New York 10; fair business. Temple Quartette, of Boston, 12; large audience. Musee (Harry Davis, manager): Good business.

LEBANON.—Fisher Opera House (George H. Spang, manager): Retail Merchant's Course: Lotus Glee Club 5; fair business. Merry Cobbler 6 pleased a medium-sized house; merited a much better attendance. The Waifs of New York 8; good house.

CARBONDALE.—Opera House (Dan P. Byrne, manager): Lillian Lewis in Lady Lil 9 at advanced prices to good business. Black Hussar 12, cancelled.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): Melville Sisters in repertoire finished an excellent week's business 10.——Altmeyer's Theatre (E. A. McArdle, manager): A Knotty Affair 10.——Elks: The McKeesport Lodge of Elks held a "social session" at Turner Opera House 13, which was a great success.

PITTSTON.—Music Hall (W. D. Evans, manager): Jane 12; fair business. The Limited Mail 13; good business. Torbett Concert co. 17; Underground 19.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): Mrs. Potter and Mr. Bellew in Therese 8; large audience. Mark Murphy's O'Dowd's Neighbors 9; good house. The Dangers of a Great City 12; fair attendance.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): Augustin Neuville as The Boy Tramp pleased a fair-sized house 9. The Fast Mail attracted a fair audience 13 with satisfactory results. Scenic effects as fine as any ever seen here.

HAZLETON.—Grand Opera House (Hamersley and Eley, managers): McLean and Prescott in The Duke's Wife to fair business 7. Fabio Romani 8; good performance. The McGibeny Family pleased a small but appreciative audience 10. Jane to good business 13; performance satisfactory.

ALLENTOWN.—Music Hall (R. M. Whitesell, manager): The Family Circle pleased a fair-sized house 8. Sousa's Marine Band, under the auspices of the Good Will Fire co., 9. The Duke's Wife, by MacLean and Prescott, to fair business 10. A Nutmeg Match was well received 12. John L. Sullivan in That Man from Boston filled the house 14.——Caned: At the opening of act four Mr. Fred. Lewis, in behalf of the Allentown Athletic Association, in a few appropriate remarks, presented John Sullivan with a handsome gold-headed cane. After the performance the co. was banqueted by the association at Music Hall café.

MAUCH CHUNK.—Opera House (John H. Faga, manager): A Breezy Time 6; S. R. O. Audience well pleased.

ERIE.—Park Opera House (Wagner and Reis, managers): Primrose and West's Minstrels 5; as usual to very large attendance. O'Dowd's Neighbors 10; good business. Dore Davidson and Ramie Austin in Dangers of a Great City 13; poor house.

WILLIAMSPORT.—Lycoming Opera House (John L. Guinter, manager): Charles Frohman's Jane co. 8; large and pleased audience. Walter Lawrence and Frances Field in Fabio Romani 14 to a good-sized and pleased audience.——Academy of Music (G. E. Rogers, manager): Sefton and Watson's Christobella satisfied a fair-sized audience 10. Down the Slope 14 to a small and pleased audience.

DANVILLE.—Opera House (Frank C. Angle, manager): Sefton and Watson Opera co. 12, 13; good business; general satisfaction.

YORK.—Opera House (B. C. Pentz, manager): Barry and Fay in McKenna's Flirtation drew poorly, but gave an excellent entertainment 9. Katie Emmett, Waifs of New York, pleased a good house 12.——Item: Black Patti and Levy's Band, booked for 13, failed to appear. The Band is said to have collapsed.

POTTSTOWN.—Grand Opera House (C. F. Strohl, manager): Uncle Tom's Cabin (Stetson's) 8; large house. Sousa's New Marine Band 10, matinee; moderate patronage. A Breezy Time 12; S. R. O.

BETHLEHEM.—Opera House (L. F. Walters, manager): Sweeny, Alvido and Goetze's Model Minstrels pleased a large audience 10. John L. Sullivan packed the house 13 with his dramatic attraction, The Man from Boston.

SCRANTON.—Academy of Music (M. H. Burgunder, manager): Sousa's Marine Band 7; fair business. MacLean and Prescott in The Merchant of Venice 8; light business; deserved a packed house. Jane 9; good business. The Limited Mail 12; packed house. Cleveland's Minstrels 13; fair business.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): Fabio Romani to a large and well-pleased audience 7. The Rocky Mountain Waif 13; fair house.

OIL CITY.—Opera House (B. Lowentritt, manager): Pat Rooney co. pleased a good house 8. Nelson Comedy co. to fair business 13.

SHAMOKIN.—G. A. R. Opera House (John F. Osler, manager): Kitty Rhoades 5-10; good business. The McGibeny Family 13; fair-sized house.

MONONGAHELA.—Gamble's Opera House (Sam. P. Yohe, manager): U and I delighted a large audience 5. A co. called Mansfield's High Class Comedy and Vaudeville co., and billed to play Dr. Jekyll and Mr. Hyde, attempted to give a variety performance 12, but were stopped short by having the curtain rung down by the manager.

NANTICOKE.—Broadway Opera House (James Kiechner, manager): Minnie Lester co. closed a successful week 10; Saturday matinee and evening performance to S. R. O.

JOHNSTOWN.—Adair's Opera House (Alexander Adair, manager): Held in Slavery made its first appearance here 13 to a good audience and only gave a fair performance. Boy Tramp 20-22; Ole Olson 26.——Family Theatre (Harry Davis, manager): Business continues good.

ALTOONA.—Eleventh Avenue Opera House (E. D. Griswold, manager): Held in Slavery 12, fair-sized house. Charles Hanford in Julius Cæsar 14, under the management of Altoona Lodge, No. 102, B. P. O. Elks, for their annual benefit. Performance very satisfactory and well attended.

TYRONE.—Academy of Music (M. S. Falck, manager): Charles Hanford in Julius Cæsar 14; large house. Aiden Benedict in Fabio Romani 16; return engagement, to good business.

BROOKVILLE.—Marlin's Opera House (Silas J. Marlin, Jr., manager): Down the Slope sadly disappointed a good sized audience 6. Reddy the Mail Girl 7; large and delighted audience.

MT CARMEL.—G. A. R. Opera House (Joe Gould, manager): The McGibeny Family gave a good musical entertainment to a large audience 12. Killarney and the Rhine 30.

LOCK HAVEN.—Opera House (J. N. Farnsworth, manager): Little Goldie in Rocky Mountain Waif 8; fair audience.

TITUSVILLE.—Opera House (O. E. Gleason, lessee): Lord Rooney 7; fair business. Widow Murphy's Goat 8; light business.

BUTLER.—Armory Opera House (F. M. Keene, manager): Lord Rooney 12; good house; satisfactory performance. Rev. Sam Jones, lecture, 13; crowded house.

CORRY.—Weeks' Theatre (A. E. Weeks, manager): The Harvest Moon 9; small business; good co.

PLYMOUTH.—Opera House (R. N. Smith, manager): Fabio Romani 9; big business. Underground 22.

SHENANDOAH.—Theatre (P. J. Ferguson, manager): The Waifs of New York proved a big drawing card 7. Sweeny, Alvido and Goetze's Model Minstrels gave an excellent entertainment to big business 8.

WARREN.—Library Theatre (W. A. Alexander, manager): The Fast Mail 10; small-sized audience. Dan McCarthy 22.

ASHLAND.—Opera House (Theodore F. Barron, manager): Fairies' Well pleased a large audience 10.

READING.—Academy of Music (John D. Mishler, manager): The Waifs of New York 8; large house. R. D. MacLean and Marie Prescott, with a good co., gave The Duke's Wife 9. Lillian Lewis as Lady Lil to a large house 10. A Nutmeg Match was well attended 13. Cleveland's Minstrels gave a good performance to a large house 14.——Grand Opera House (George M. Miller, manager): Boston Lyceum co. in The Streets of New York, Ten Nights in a Bar Room, and The Two Orphans 12-14. The performances were good and well attended.

RHODE ISLAND.

PROVIDENCE.—Opera House (Robert Morrow, manager): The English Rose 5-10; fair business. A. M. Palmer's stock co. in Alabama opened for a week 12 to a large house. Rice's 1492 19-21; De Wolf Hopper in Wang 22-24.——B. F. Keith's Opera House (E. R. Byram, manager): Lillian Kennedy in She Couldn't Marry Three 5-10; good houses. Bartholomew's Equine Paradox drew a large and appreciative house at the opening of their week's engagement 12. Advance sales large. The Cruiskeen Lawn 19-24.——Westminster Theatre (George H. Batcheller, proprietor): Harry Crandall's A Busy Day co. played to excellent houses 5-10. The songs by Nettie De Coursey, Clara Pryor and Harry Clarke were received with a great deal of enthusiasm. The May Russell Burlesque co. opened to crowded houses 12, and indications point to a profitable week. George Dixon's Vaudeville co. 19-24.——Lothrop's Museum (William C. Chase, manager): Alice C. Keane, William Frederic and James K. Keane, supported by a stock co., presented the sensational drama, entitled Kentuck, to good houses 12-17. Streets of New York 19-24.——Music Hall (J. A. Shibley, manager): The first in the series of concerts by the Symphony Orchestra, of New York, Walter Damrosch, conductor, was given to a good house 9. Emma Juch, assisted by Emma Lorraine, contralto, to a good house 10. Proceeds to be presented in gold to Mr. D. W. Reeves, the band's former leader. Concert by the Germania Orchestra, of Boston, Emil Mollenhauer, director, 12; small house.——Items: Heldy's National Band, assisted by the Lyceum Ladies' Orchestral Club, gave a sacred concert in the Westminster Theatre Sunday evening, 11, to a good house.—Fred. Harvey, in advance of George Dixon's Vaudeville co., arrived here 12.—The third concert by the Boston Symphony Orchestra, Arthur Nikisch, conductor, was given before a large and appreciative audience at Infantry Hall Wednesday evening, 14. The soloist was Mr. Ferruccio Busoni, pianist.—Your correspondent called at Hotel Perrin to-day (14), and had an interview with Comedian Harry Hawke, of The English Rose co., who was hurt by the elevator at the Providence Opera House 5, and found him improving slowly. Dr. Wagner, who is attending him, says he is doing as well as can be expected, and although it will be some time before he will be able to go on the stage, he will be out in a few days. He is badly bruised from the sternum to the spinal column, the thigh bone of the right leg sprained, and the ligaments of the knee-cap and ankle badly strained. He is having the best of care and has had many letters of condolence.—The May Russell Burlesque co. made a very striking street parade here 12. The National Band on a tally-ho coach led the way, and were followed by sixteen open carriages, containing members of the co.—Edwin A. Barron, formerly with Robert Mantell, has been in the city the past week looking after the interests of Crandall and Zoellner's A Busy Day co., with which organization he is temporarily connected.—Harry N. Farren, manager of The Cruiskeen Lawn, and Fred. Harvey, in advance of George Dixon's Vaudeville co., were here 12-14.

PAWTUCKET.—Music Hall (George A. Carpenter, manager): J. K. Emmet in Fritz in Ireland 3; small audience. Carroll Johnson in The Gossoon 8.——Item: Lothrop's Pawtucket Theatre will open 26.

NEWPORT.—Opera House (Henry Bull, manager): John A. Stevens booked for 9 in Christmas Bells canceled on account of illness. Our Goblins was billed to appear 12, and they would have had a good house, but during the day word was received that the co. had stranded at Meriden, Conn. This left the house dark until 16, when A Fair Rebel was given to good business. A strong co. will present Surrender 20, and W. A. Brady's comb. starring Champion James J. Corbett next.

SOUTH CAROLINA.

CHARLESTON.—Owens' Academy of Music (Charles W. Keogh, manager): Mr. Potter of Texas 8; paying business. Larry the Lord 9; full house despite rain. Wilfred Clarke 10 and matinee; light business. Both the principal and the co., however, strengthened the good impression they made here at their previous engagement. Little Puck 12; fair audience. This was Mr. Daniels' first appearance in Charleston; he came here direct from Philadelphia. The County Fair 13, 14 and matinee; good business. Lewis Morrison 16, 17. Pulse of New York 19.——Grand Opera House (L. Arthur O'Neill, manager): Prof. Carpenter on Hypnotism 19-22; Fast Mail 23, 24.——Items: Manager O'Neill and Al Field will give the Elks a benefit at the Grand Opera House 30.—Robert E. Graham made the hit of the season with his new musical comedy, Larry the Lord; he will probably play a return engagement shortly.—Manager O'Neill received a telegram from Clay Clement asking if it was true, as reported, that his theatre was burned. The rumor was of course denied; it probably originated in the burning of the Opera House at Sumter, S. C.

SPARTANBURG.—Opera House: The Noble Outcast 5; fair house; play interrupted by two or three "drunks" in the gallery.

COLUMBIA.—Opera House (Eugene Cramer, manager): The Swedish Concert co. 8, 9; large and highly pleased audience.

TENNESSEE.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): George C. Staley in A Royal

Pass attracted a fair house 9, and gave a very satisfactory performance. Lizzie Evans in The Little Blacksmith 11 to good business, both afternoon and night. Al. G. Field's Minstrels gave an excellent performance to good business 13.

JACKSON.—Pythian Opera House (Woerner and Baum, managers): Henshaw and Ten Broeck presented The Nabobs 1 to a light house, due to stormy weather. The same co. played a return date 3 to a big house. Fremont's 777, 7; good house.

MEMPHIS.—Grand Opera House (Staub and Smith, managers): Prof. Carpenter in exhibitions of mesmerism to fair business 5-10.——Lyceum Theatre (John Mahoney, manager): A Kentucky Colonel 5-10; fair business.

TEXAS.

MARSHALL.—Opera House (Wolz and Yakel, managers): Paul Kauvar 8; in spite of bad weather, fine business.

CORSICANA.—Merchant's Opera House (Pinkston and Church, managers): Clay Clement in Hamlet 6; large audience. Old Homestead 9; good house.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): Gloriana 7; fair business.

AUSTIN.—Millett's Opera House: Roland Reed in Lend Me Your Wife 7; full house at advanced prices.

FORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): Roland Reed in The Woman Hater to S.R.O. 6.

SAN ANTONIO.—Grand Opera House (J. R. Tendick, manager): Roland Reed in Innocent as a Lamb 8; S.R.O. Milton Nobles 9, 10; fair houses. Clay Clement in Hamlet 11; fair business.——Item: E. A. McFarland of the Old Homestead co. is in town, and will go on a hunting trip next week with Manager Tendick.—Milton Nobles jumped from El Paso to San Antonio; did not ring up the curtain till 9.15. His new play For Revenue Only is exceedingly clever.—Roland Reed played at advanced prices, and Nobles' business suffered in consequence.—J. P. Curran, the assistant manager of the Grand, has opened a class for dramatic instruction and has about twelve pupils.

TEXARKANA.—Ghio's Opera House (Ehrlich Brothers, managers): Porter J. White as Paul Kauvar drew one of the largest houses of the season 7; his support was very good. Corinne 13.

SHERMAN.—Opera House (Neville and Barry, managers): The Kid to a fair and well-pleased house 7.

HOUSTON.—Sweeney and Coombs' Opera House (Henry Greenwall, manager): The Old Homestead 7, 8, with matinee; large business. Roland Reed in The Woman Hater 10; good house.

EL PASO.—Myars' Opera House (J. J. Stewart, manager): Skipped by the Light of the Moon 6. Milton Nobles in From Sire to Son 7; both to capacity of the house.

BRYAN.—Grand Opera House (Schwarz and Mike, managers): Clay Clement in The Bells 15.——Items: C. Rummel, formerly of George Wilson's Minstrels, is in advance of Eckert-Heck co.—Lew B. Sloss, of San Francisco, is business manager for Eckert-Heck. He is a hustler.

DENISON.—McDougall's Opera House (J. B. McDougall, manager): Paul Kauvar 5; good house. Gloriana 6; The Kid 8.

WACO.—Garland Opera House (J. P. Garland, manager): Clay Clement 9, 10 and matinee in Hamlet, The Bells, and The Corsican Brothers to fair business. Milton Nobles 13; The Kid 15; Old Homestead 20.

DALLAS.—Opera House (George Anzy, manager): Roland Reed in The Woman Hater 5; S. R. O. After vigorous and prolonged applause Mr. Reed appeared before the curtain at the close of the second act and made a very humorous speech. Clay Clement in Hamlet, The Bells, and Corsican Brothers 7, 8 to light houses. The Kid 9, 10 to very good audiences.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): J. C. Duff Opera co. drew large audiences at advanced prices 9, 10 and matinee 10, presenting Cavalleria Rusticana, and Trial by Jury 9, Trip to Africa afternoon, and Miss Helyett evening of 10. Helen Bertram, Villa Knox, Charles Bassett, and J. H. Ryley shared the honors. The chorus is very good. Receipts over $2,200. Julia Marlowe next.

VIRGINIA.

STAUNTON.—Staunton Opera House (W. L. Oliver, manager): Wilson's Minstrels 8; top-heavy house. Ovide Musin Concert co. 9; fine house.

PETERSBURG.—Academy of Music (Thomas G. Leath, manager): Harry Lacy, supported by Emily Rigl and a good co., presented The Planter's Wife to a small audience 6. Ovide Musin Concert co., for the benefit of the Home for the Sick, to a large house 7.

RICHMOND.—Mozart Academy of Music (Ed. Hamilton Cahill, manager): John F. Sheridan in Mrs. O'Brien, Esq., 8-10 to very small houses. W. H. Crane next.——New Richmond Theatre (Branch and Leath, managers): Harry Lacy's co. in The Planter's Wife 9, 10 to small but appreciative houses. George Wilson's Minstrels next.

SUFFOLK.—City Hall (J. W. Hosier, manager): Johnson's Minstrels to a top-heavy house 9.

WASHINGTON.

TACOMA.—Theatre (S. C. Heilig, manager): Duff Opera co. 2, 3; poor business. Alexander Salvini 5-7; good houses.——Item: The Duff Opera co. and Manager Heilig clashed over pecuniary matters, and the curtain remained down for a half hour during the second act. It went up, however, when the latter threatened to refund the money to the audience unless it was promptly raised. The Opera co. agreed to have a certain number of people, and give a good entertainment for which it received a guarantee of $1,200 for two nights. Manager Heilig and the audience did not think the contract was kept, and so refused the amount. Settlement was made on a seventy-five per cent. basis. Alexander Salvini has established himself firmly in the appreciation of Tacomians. Judith Berolde deserves special mention.

SPOKANE.—Auditorium (H. C. Hayward, manager): William A. Brady's After Dark 5, 6; good houses. J. C. Duff Opera co. in Miss Helyett 7; crowded house.

WISCONSIN.

WEST SUPERIOR.—Grand Opera House (J. T. Condon, manager): Daniel Frohman's co. in The Grey Mare 5; large house. John T. Kelly in McFee of Dublin 6; excellent business. Bollman's German Theatre co. in Fanchon to fair audience 7. Mavourneen to a well filled house 12.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): Mendelssohn Quintette Club 9; an immense house. Kirmess (local) 7-10; big business.

CHIPPEWA FALLS.—Opera House (W. H. Stoddart, manager): Gus Williams 14 in April Fool; Carolyn Gage 16, 17, in A Celebrated Case and The Honeymoon.

JANESVILLE.—Myers' Opera House (Myers Brothers, managers): The Grey Mare 10; good-sized house. Joseph Murphy 12; every seat filled.

OSHKOSH.—Opera House: Master and Man 5; fair audience. The Private Secretary 6; small house. John T. Kelly in McFee of Dublin 9; packed house.

RACINE.—Belle City Opera House (Frank J. Miller, manager): Joseph Murphy presented Shaun Rhue to good business 7. Private Secretary 9 to fairly good business.

LA CROSSE.—Theatre (J. Strasilipka, manager): Master and Man 7; fair-sized house. Daniel Frohman's Grey Mare 9; good house.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Master and Man 7; small business. John T. Kelly in McFee of Dublin pleased a good-sized audience 10.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): The Private Secretary 7; large and well-pleased audience. James O'Neill 10 in Fontenelle to a good house; audience thoroughly satisfied.

SHEBOYGAN.—Opera House (J. M. Kohler, manager): The Private Secretary 8; crowded house. Our Irish Visitors 11, 12, poor business. The American Girl under the auspices of the Sons of Veterans 1; by local talent to S. R. O. Miss Paula Beyerstedt as The American Girl made a hit.

APPLETON.—Opera House (E. Erb, manager): The Private Secretary 3; fair business. Our Irish Visitors 9; good house.

CANADA.

MONTREAL.—Academy of Music (Henry Thomas, manager): De Wolf Hopper Opera co. in Wang to crowded houses 12-17. One of the best cos. that has been here this season. De Wolf Hopper and Della Fox made tremendous hits. Agnes Reilly as the District Messenger Boy deserves a word of special praise. By Wits Outwitted 19-24.——Queen's Theatre (Sparrow and Jacobs, managers): Eva Mountford to fair business in a new version of East Lynne 12-17. Helen Barry 19-24.——Theatre Royal (Sparrow and Jacobs, managers): Henry Burlesque co. to S. R. O. 12-17. J. H. Wallick 19-24.——Items: J. B. Dupuis, the Montreal baritone, has severed his connections with the Duff Opera co., and returned to the city.—The Lyceum will reopen soon under new management.

HAMILTON.—Grand Opera House (Thomas Reche, manager): Mr. Potter of Texas 7; fair business. Rob Roy 15.

VANCOUVER.—Opera House (A. W. P. Goldsmith, manager): Charles Dickson in Incog and A Paltry Million 6, 7 to fine business.

TORONTO.—Toronto Opera House (J. B. Morris, manager): The Struggle of Life 12-17; good business.——Grand Opera House (O. B. Sheppard, manager): O'Dowd's Neighbors 12-14 to fair business.——Academy of Music (Frank Kirchmer, manager): Dark 12-17.——Items: Manager John M. Hickey, of the Eva Mountford co., will sever his connection with that attraction Jan. 1.—Frank Kirchmer wishes to deny the rumor that J. E. Lathrop, of Detroit, is to succeed him as manager of the Academy of Music.—Wilson Barrett and his big production of Pharaoh will be the Grand's Christmas offering, Henry E. Dixey the Academy's, and The Midnight Special the Toronto's.

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DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macey, mgr.): Milwaukee, Wis., Dec. 20, Racine 21, Englewood, Ill., 22, Terre Haute, Ind., 23, Vincennes 24, Evansville 25, Brazil 26, Mattoon, Ill., 27, Decatur 28, Petersburg 29, Hannibal, Mo., 30, Marceline 31, St. Joseph Jan. 1, Leavenworth, Kan., 2.

A Fair Rebel (Edward R. Mawson, mgr.): Harlem, N. Y., Dec. 19-24, Boston, Mass., 26-31, Brooklyn, N. Y., Jan. 2-7.

AGNES HERNDON (Joseph A. Jessel, mgr.): Joliet, Ill., Dec. 20, Dowagiac, Mich., 21, Jackson 22, Ann Arbor 23, Detroit 24, East Saginaw 26, Ionia 27, Lansing 28, Battle Creek 29, Flint 30, Port Huron 31, Bay City Jan. 2, 3, Midland 4, Mt. Pleasant 5, St. Louis 6.

Annie Ward Tiffany (C. H. Greene, mgr.): Syracuse, N. Y., Dec. 19-21, Auburn 22, Rome 23, Utica 24.

After Dark (W. A. Brady, mgr.): Salt Lake City, Utah, Dec. 19-21, Park City 22, Ogden 23, Provo 24, Aspen, Col., 26, Leadville 27, Salida 28, Colorado Springs 29, Pueblo 30, 31, Kansas City, Mo., Jan. 1-7.

Augustin Neuville (Brader and Hild, mgrs.): Lima, O., Dec. 20, Canal Dover 21, Bellefontaine 23, Irwin, Pa., 24, Williamsport 26, Scranton 27.

After Twenty Years: New York city Dec. 19-24.

Across the Potomac (Augustus Pitou, mgr.): St. Paul, Minn., Dec. 19-24.

Alexander Salvini (W. M. Wilkison, mgr.): Spokane Falls, Wash., Dec. 19-21, Butte City, Mont., 25-27, Helena 28-30.

Alvin Joslin (Charles L. Davis, mgr.): Elmira, N. Y., Dec. 22, Youngstown, O., 23, Mansfield 24, Indianapolis, Ind., 26-31, Louisville, Ky., Jan. 1-4, Kokomo, Ind., 5.

A RAILROAD TICKET (Blaney and Gaites, mgrs.): Baltimore, Md., Dec. 19-24.

A. M. Palmer's Stock (H. Millard, acting mgr.): Harlem, N. Y., Dec. 19-24, Boston, Mass., 26-Jan. 7.

Aristocracy: New York city Nov. 14—indefinite.

Annie Pixley: Jersey City, N. J., Dec. 19-24, New York city 26-31, Pittsburg, Pa., Jan. 2-7.

Arizona Joe: Brooklyn, N. Y., Dec. 19-24, New York city 26-31, Paterson, N. J., Jan. 2-7.

A Breezy Time (Edward J. Nugent, mgr.): Brooklyn, N. Y., Dec. 19-24, Camden, N. J., 26-28, Chester, Pa., 29, Wilmington, Del., 30, 31, Lancaster, Pa., Jan. 2, Lebanon 3, Sunbury 4, Shamokin 5, Shenandoah 6.

Avenger's Oath (W. S. Beecher, mgr.): Bellewood, Pa., Dec. 22.

A Busy Day (Harry Crandall and Max Zoellner, mgrs.): Amsterdam, N. Y., Dec. 20, Utica 21, Syracuse 22-24, Albany 26-28, Schenectady 29, Binghamton 30, Corning 31, Bradford, Pa., Jan. 2, Johnstown, N. Y., 3, Corry, Pa., 4, Oil City 5, Marion, O., 6, Lima 7.

Bottom of the Sea (W. A. Brady, mgr.): Omaha, Neb., Dec. 25-29, Sioux City, Ia., 30, Mankato, Minn., 31, St. Paul Jan. 2-7.

Black Crook: New York city Sept. 1—indefinite.

Barker and Plowman: Fremont, Mich., Dec. 19-24.

Black Detective (Daniel Shelby, mgr.): Monroe, La., Dec. 20, Shreveport 21, Bonham, Tex., 22, Sherman 23, Dennison 24, Fort Worth 26, 27, Dallas 28, 29, Corsicana 30, Hillsboro 31, Waco Jan. 2, Austin 3, Brenham 4, Houston 5, Galveston 6, 7.

Blue Jeans (Rosenquest and Arthur, mgrs.): Brooklyn, N. Y., Dec. 19-24.

Babes in the Wood: Boston, Mass., Nov. 7—indefinite.

Barrel of Money (George H. Nicolai, mgr.): Columbus, O., Dec. 18-24, Chillicothe 26, Portsmouth 27, Wellston 28, Marietta 30, Steubenville 31, Washington, Pa., Jan. 2, Greensburg 3, Connellsville 4, Uniontown 5, Braddock 6, McKeesport 7.

Boston Comedy (H. Price Webber, mgr.): Rochester, N. H., Dec. 15-24, St. John, N. B., 26-31.

Baroness Blanc (John W. Hamilton, mgr.): Cincinnati, O., Dec. 19-24.

Bobby Gaylor (Henry F. Greene, acting mgr.): Pittsburg, Pa., Dec. 26-31, Altoona Jan. 2, Lancaster 3, Harrisburg 4, Norristown 5.

Bessie Taylor: New Haven, Conn., Dec. 20, Bristol, R. I., 21, 22, Providence 23, 24, Boston, Mass., 26-31, Concord, N. H., Jan. 2, 3.

Buckler-Warren: Canton, Pa., Dec. 19-24.

By Wits Outwitted (John Collins, mgr.): Montreal, P. Q., Dec. 19-24, Ottawa, Ont., 26, 27, Brockville 28, Port Hope 30, Peterboro 31.

Charles Frohman's Comedians (Frank Murray, mgr.): Milwaukee, Wis., Dec. 19-21, Salt Lake City, Utah, 26, 27, Ogden 28, Stockton, Cal., 30, San Francisco 31-Jan. 28.

Charles B. Hanford: Pittsburg, Pa., Dec. 26-31.

Charles A. Gardner (James R. Garey, act. mgr.): Meadville, Dec. 20, Warren, O., 21, Akron 22, Canton 23, Youngstown 24, Philadelphia, Pa., 26-31, Baltimore, Md., Jan. 2-7.

CHARLES DICKSON (Incog, George W. Lederer, mgr.): Sacramento, Cal., Dec. 20, San José 22, Oakland 23-25, San Francisco 26-Jan. 7.

Country Circus (No. 2, Jefferson, Klaw and Erlanger, mgrs.): Lowell, Mass., Dec. 19-24, Springfield, 26-31, Montreal, P. Q., Jan. 2-7.

County Fair (Neil Burgess', David Towers, mgr.): New York city Nov. 21—indefinite.

County Fair (Marie Bates): Columbus, Ga., Dec. 20, Montgomery, Ala., 21, Pensacola, Fla., 22, Mobile, Ala., 23, 24.

Corse Payton: Sioux Falls, So. Dak., Dec. 12-24.

Clemenceau Case: Philadelphia, Pa., Dec. 12-24.

Clara Morris (Edwin H. Price, mgr.): Oakland, Cal., Dec. 20, 21, Stockton 22, San Jose 23, Tacoma, Wash., 26-28.

Crust of Society: Boston, Mass., Dec. 12-24.

Charles A. Loder: St. Louis, Mo., Dec. 18-24.

Carrie Louis (Howard Wall, mgr.): Baltimore, Md., Dec. 19-24.

Charity Ball (Fred Dubois, acting mgr.): Atchison, Kans., Dec. 20, Leavenworth 21, Topeka 22, Fort Scott 23, Springfield, Mo., 24, Memphis, Tenn., 26-28, Vicksburg, Miss., 29, Natchez 30, Jackson 31.

Country Circus (No. 1, Jefferson, Klaw and Erlanger, mgrs.): Brooklyn, N. Y., Dec. 26-31.

Charles Townsend: Cortland, N. Y., Dec. 19-24.

C. E. Hamilton: Montgomery, Ala., Dec. 20, Georgiana 22, 23.

Carolyn Gage (Kent Thomas, mgr.): St. Cloud, Minn., Dec. 20, 21, Little Falls 22, 23, Brainerd 24, Moorehead 26, Crookston 27-29, Larimore, No. Dak., 30, 31, Winnipeg, Man., Jan. 2-4.

Current Cash (Randall and Dickson, mgrs.): Baltimore, Md., Dec. 19-24.

Clay Clement (George L. Smith, mgr.): New Orleans, La., Dec. 18-24, Baton Rouge 26, 27, Natchez, Miss., 28, 29, Jackson 30, Meridian Jan. 2, Selma, Ala., 3, Montgomery 4, Anniston 5, Birmingham 6, 7.

Cruiskeen Lawn (W. A. Edwards, mgr.): Providence, R. I., Dec. 19-24, Newark, N. J., 26-31, New York city Jan. 2-7.

Devil's Auction (Charles H. Yale, mgr.): Chicago, Ill., Dec. 18-24.

DR. BILL (George W. Sammis, mgr.): Pittsburg, Pa., Dec. 19-24, Washington, D. C., 26-31, Baltimore, Md., Jan. 2-7.

Down the Slope (W. E. Burton and Co., mgrs.): Girardville, Pa., Dec. 20, Hazleton 22, Danville 24, Shenandoah 28, Bethlehem 31, Brooklyn, N. Y., Jan. 2-7.

Dark Secret (Steve Leach, mgr.): Lawrence, Mass., Dec. 23, 24.

Dark Side of a Great City (Frederick Klages, manager): Schenectady, N. Y., Dec. 20, Cohoes 21, Newburg 23, Poughkeepsie 24.

Deacon's Daughter: Jersey City, N. J., Dec. 19-24.

Daniel Sully (George Morris, mgr.): Quincy, Ill., Dec. 20, East St. Louis 21, Jacksonville 22, Springfield 23, Peoria 26, Streator 27, Aurora 28, Joliet 29, Grand Rapids, Mich., 30, 31, Detroit Jan. 2-7.

Dad's Girl: Marion, Ia., Dec. 20, Cedar Rapids 21, Fort Madison 22, Ottumwa 23, Oskaloosa 24.

Danger Signal (Edward J. Abram, mgr.): Bethlehem, Pa., Dec. 20, Elizabeth, N. J., 21.

DE LANGE-RISING (Tangled Up, O. M. Remington, mgr.): Marysville, O., Dec. 21, Piqua 22, Richmond, Ind., 23.

Denman Thompson (E. A. McFarland, mgr.): Jersey City, N. J., Jan. 9-14.

Dangers of a Great City (Doré Davidson, mgr.): East Liverpool, O., 20, Canal Dover 21, Wheeling, W. Va., 22, Denison, O., 23, Newark 24, Columbus 25-31, Dayton Jan. 1.

English Rose (Proctor and Turner, mgrs.): Albany, N. Y., Dec. 26-28, Newark, N. J., 29-31, Philadelphia, Pa., Jan. 2-7.

Edwin Arden (W. A. Edwards, mgr.): Chicago, Ill., Dec. 12-31, Grand Rapids, Mich., Jan. 2-7.

E. H. Sothern (H. B. Warner, acting mgr.): Milwaukee, Wis., Dec. 22-24.

Eight Bells (Thomas R. Perry, acting mgr.): Newark, N. J., Dec. 19-24, Trenton 26, Wilmington, Del., 27, Easton, Pa., 28, New Brunswick, N. J., 29, Paterson 30, 31, New York city Jan. 2-7.

Effie Ellsler (Will C. Ellsler, mgr.): St. Louis, Mo., Dec. 12-24, Chicago, Ill., 26-31, Pittsburg, Pa., Jan. 2-7.

E. S. Willard (A. M. Palmer, mgr.): New York city Nov. 21-Dec. 31.

Evans and Hoey (W. D. Mann, mgr.): New York city Dec. 19-24.

Edwin Ferry (W. Farnum, mgr.): Chillicothe, O., Dec. 20, 21, Circleville 22, Lancaster 23.

Eureka Theatre: Mt. Pulaski, Ill., Dec. 19-24.

Escaped from Sing Sing: Philadelphia, Pa., Dec. 19-24.

FRIENDS (Arthur A. Lotto, acting mgr.): Minneapolis, Minn., Dec. 26-31, St. Paul Jan. 2-7.

Fantasma (Hanlon's, Edwin Warner, mgr.): St. Louis, Mo., Dec. 19-24.

Fanny Davenport (Marcus Mayer, mgr.): Albany, N. Y., Dec. 19-21, Syracuse 22-24, Rochester 26-28, Buffalo 29-31.

Frost and Fanshawe (F. H. Frost, mgr.): Forrest, Ont., Dec. 20, Park Hill 21.

FANNY RICE (Geo. W. Purdy, mgr.): San Francisco, Cal., Dec. 25-Jan. 7.

Fast Mail (Southern, Lincoln J. Carter, mgr.): Jacksonville, Fla., Dec. 20, Brunswick, Ga., 21, Savannah 22, Charleston, S. C., 23, 24, Fayetteville, N. C., 26, Goldsboro 27, Raleigh 28, Danville, Va., 29, Roanoke 30, Bristol, Tenn., 31, Lynchburg, Va., Jan. 2, Petersburg 3, Suffolk 4, Norfolk 5, Richmond 6, 7.

Fabio Romani (Aiden Benedict, mgr.): Altoona, Pa., Dec. 20, Latrobe 21, Uniontown 22, Connellsville 23, Butler 24.

FRANCESCA REDDING-HUGH STANTON (Hugh Stanton, mgr.): Fulton, N. Y., Dec. 26-31, Lyons Jan. 2-7.

Faust (John Griffith, mgr.): Webster City, Ia., Dec. 20, Boone 21, Waterloo 22.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Steubenville, O., Dec. 20, Wheeling, W. Va., 21, Bellaire, O., 22, Cambridge 23, Zanesville 24, Charleston, W. Va., 26, Parkersburg 27, Lancaster, O., 28, Chillicothe 29, Xenia 30, Dayton 31, Springfield Jan. 2, Union City, Ind., 3, Marion 4, Anderson 5, Columbus 6.

Frank Mayo: Lincoln, Neb., Dec. 20, 21, St. Joseph, Mo., 22, Horton, Kans., 23, Leavenworth 24, Lawrence 26, Topeka 27, Emporia 28, Newton 29, Wellington 30, Winfield 31, Wichita Jan. 2, Arkansas City 3, Atchison 4.

Face to Face (James Phelan, mgr.): Memphis, Tenn., Dec. 19-21.

Frank Daniels (W. W. Freeman, mgr.): Birmingham, Ala., Dec. 20, Pensacola, Fla., 21, Mobile, Ala., 22, New Orleans, La., 25-31.

FIRE PATROL (A. Y. Pearson, mgr.): Cleveland, O., Dec. 26-31, Chicago, Ill., Jan. 2-28.

George C. Staley (A Royal Pass, Harry Doel Parker, mgr.): New York city Dec. 19-24, Philadelphia, Pa., 26-31.

Gus Williams (George W. June, mgr.): Milwaukee, Wis., Dec. 18-24, Chicago, Ill., 25, 26, Kankakee 27, Frankfort, Ind., 28, Elwood 29, Anderson 30, Richmond 31, Fort Wayne Jan. 2, Mansfield, O., 3, Akron 4, Canton 5, Warren 6.

German Liliputians (Rosenfeld Brothers, mgrs.): Cincinnati, O., Dec. 19-24.

Gloriana (Special, Charles Frohman, mgr.): Evansville, Ind., Dec. 20.

Good Old Times (Harry Bernard, mgr.): Cumberland, Md., Dec. 20, Baltimore, Md., 26-31, Albany, N. Y., Jan. 2-7.

Gray and Stephens (W. H. Stephens, mgr.): Louisville, Ky., Dec. 19-24, Cincinnati, O., 26-31.

Gross Brothers: Lineville, Ia., Dec. 20, 21, Allison 22, Humeston 23, 24.

Grimes' Cellar Door (Burt I. Kendrick, mgr.): Toledo, O., Dec. 26-31, Detroit, Mich., Jan. 2-7.

Glendalough (W. H. Powers, mgr.): St. Louis, Mo., Dec. 19-24, Milwaukee, Wis., 26-31, Cincinnati, O., Jan. 2-7.

Graham Earle: Cayuga, Ind., Dec. 19-24.

Gloriana (Charles Frohman, mgr.): Boston, Mass., Dec. 19-24.

Heathcote and Gordon: Atchison, Kans., Dec. 19-24, Horton 26-28, Holton 29-31.

Hands Across the Sea (W. S. Reeves, mgr.): Fall River, Mass., Dec. 26, 27, Bristol, R. I., 28, Woonsocket 29, Mystic, Conn., 30, Westerly, R. I., 31, Providence Jan. 2-7.

Hallen and Hart (James Jay Brady, mgr.): Philadelphia, Pa., Dec. 26-31, Harlem, N. Y., Jan. 2-7.

HELD IN SLAVERY (Walter N. Lawrence, mgr.): Brooklyn, N. Y., Dec. 19-24.

H. V. Markham: Frederick, Md., Dec. 19-24, York, Pa., 26-31.

Harry Lacy: Hagerstown, Md., Dec. 26, Annapolis 27, Easton, Pa., 28, Norfolk, Va., Jan. 2, 3, Goldsboro, N. C., 4, New Berne 5.

Hettie Bernard-Chase (Charles W. Chase, mgr.): Talladega, Ala., Dec. 20, Gadsden 21, Rome, Ga., 22, Atlanta 23, 24, Chattanooga, Tenn., 26, Cleveland 27, Knoxville 28, Asheville, N. C., 29, Spartanburg, S. C., 30, Laurens 31, Newberry Jan. 2, Anderson 3, Augusta, Ga., 4, Columbia, S. C., 5, Savannah, Ga., 6, 7.

Helen Barry (Charles P. Palmer, mgr.): Washington, D. C., Dec. 19-24.

Humpty Dumpty (Leslie, mgr.): Higginsville, Mo., Dec. 20, Marshall 21, Slater 22, Glasgow 23, Salisbury 24.

HENSHAW AND TEN BROECK (E. G. Stone, mgr.): Cincinnati, O., Dec. 19-24, Zanesville 26, Kenton 27, Canton 28, Akron 29, Alliance 30, Youngstown 31.

Hoss and Hoss (W. G. Smythe, mgr.): Brooklyn, N. Y., Dec. 19-24.

Holden Comedy: Arkansas City, Kans., Dec. 19-24, Winfield 26-31.

Irishman's Luck (W. H. Powers, mgr.): Bath, N. Y., Dec. 20, Avon 21, Mt. Morris 22, Cuba 23, Eldred, Pa., 24.

Hole in the Ground (Hoyt and Thomas, mgrs.): Chicago, Ill., Dec. 19-31.

Ida Van Cortland: Jackson, Mich., Dec. 19-21, Hudson 23, Adrian 26, Marshall 27, Mason 28, Caro 31, East Saginaw Jan. 2-4, Greenville 7.

Irish Loyalty (F. Hougson, mgr.): Hazelton, Pa., Dec. 20, Williamsport 21, Scranton 22, Wilkesbarre 23, Carbondale 24, Watertown, N. Y., 26, Binghamton 27.

Is Marriage a Failure (J. W. Cowan, mgr.): Palmyra, Mo., Dec. 20, Macon 21, Chillicothe 22.

Indian Hero (Frank Davis, mgr.): Newark, N. J., Dec. 19-24.

J. K. Emmet: Wilmington, Del., Dec. 21, Richmond, Va., 22.

John T. Kelly (George M. Welty, mgr.): Brooklyn, N. Y., Dec. 26-31.

J. H. Brown Theatre: Portage, Wis., Dec. 19-24, Beaver Dam 26-31, Oshkosh Jan. 2-7.

Jennie Holman: Jackson, Mich., Dec. 19-24, Yazoo City 26-31.

John R. Cumpson: Ligonier, Pa., Dec. 20, Johnstown 21, Jeanette 23, Hollidaysburg 24.

Jane (No. 1, Charles Frohman, mgr.): Chicago, Ill., Dec. 11-24, Philadelphia, Pa., 26-Jan. 21.

Junior Partner (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 19-31, Pittsburg Jan. 2-7.

John D'Ormond: Columbus, Neb., Dec. 19-24.

John L. Sullivan (Lee Townsend, manager): Washington, D. C., Dec. 19-24.

Jeffreys Lewis (Arthur C. Aiston, mgr.): Memphis, Tenn., Dec. 19-21, Hot Springs, Ark., 22, Little Rock, 23, 24, Pine Bluff 26.

James J. Corbett (W. A. Brady, mgr.): Syracuse, N. Y., Dec. 22-24.

James A. Reilly (James E. Orr, mgr.): York, Pa., Dec. 20, Carlisle 21, Waynesburg 23, Hagerstown, Md., 24.

Joshua Simpkins (Reno and Ford, mgrs.): Mt. Vernon, N. Y., Dec. 20.

J. H. Wallick (J. L. Ungerer, mgr.): Montreal, P. Q., Dec. 19-24, Toronto, Ont., 26-31, Rochester, N. Y., Jan. 2-9.

Julia Marlowe (Fred. Stinson, mgr.): Denver, Col., Dec. 19-24, Kansas City, Mo., 26-31, St. Joseph Jan. 2, Lincoln, Neb., 3, Omaha 4, Council Bluffs, Ia., 5, Sioux City 6, Des Moines 7.

James T. Powers (E. Rosenbaum, acting mgr.): San Francisco, Cal., Dec. 11-24, Oakland 26, San José 27, Sacramento 28, Salt Lake City, Utah, 30, 31.

James O'Neill (William F. Connor, mgr.): Minneapolis, Minn., Dec. 19-22, Eau Claire, Wis., 23, Oshkosh 24, Milwaukee 27, Racine 28, Elgin, Ill., 29, Cedar Rapids, Ia., 30, Des Moines 31, Omaha, Neb., Jan. 1-3, Lincoln 4, 5.

JARBEAU: Muncie, Ind., Dec. 23.

John F. Sheridan Comedy: Memphis, Tenn., Dec. 20, New Orleans, La., 22-31.

Jerry (Harry D. Graham, mgr.): Columbus, O., Dec. 22-24.

Josie Mills: St. Johns, N. B., Dec. 5-31.

John Drew (Charles Frohman, mgr.): New York city Oct. 3—indefinite.

John Dillon: Bismarck, No. Dak., Dec. 20, Livingstone, Mont., 21, 22, Bozeman 23, Great Falls 26, 27, Butte City Jan. 2-4.

Jessie Olivier: Cedar Rapids, Ia., Dec. 21, Ottumwa 23, Marshalltown 24.

John and Della Pringle: Lone Pine, Neb., Dec. 20, 21, Valentine 22-24.

Kittie Rhoades (W. R. Ward, mgr.): Wilmington, Del., Dec. 19-21, Tamaqua, Pa., 22, Ashland 23, Pottsville 24.

Kidnapped (W. C. Anderson, mgr.): St. Paul, Minn., Dec. 19-24.

KATIE EMMETT (Harry Williams, mgr.): West Superior, Wis., Dec. 20, Eau Claire 21, Winona 22, La Crosse 23, Madison 24, Milwaukee 26-31.

Katie Putnam (E. B. Emery, mgr.): Chicago, Ill., Dec. 12-21.

Kentucky Colonel: Chicago, Ill., Dec. 19-24.

Katherine Rober (Phil. H. Irving, mgr.): Philadelphia, Pa., Dec. 19-24.

Knotty Affair (John C. Rice, mgr.): Johnstown, N. Y., Dec. 20, Amsterdam 21, Troy 22, 23, Cohoes 24.

King Comedy: New Harmony, Ind., Dec. 19-24, Mt. Carmel, Ill., 26-31, McLeansborough Jan. 2-4, Mt. Vernon 5-7.

Kittie Akyman (Claude Pelham, mgr.): Norwood, Mass., Dec. 19-24, Leominster 26-31.

Kendall Comedians: Ware, Mass., Dec. 20, Holyoke 21, 22, Springfield 23, 24.

LIMITED MAIL (Elmer E. Vance, mgr.): Philadelphia, Pa., Dec. 19-24, Boston, Mass., 26-31, Chelsea Jan. 2, Waltham 3, Fitchburg 4, Norwich, Conn., 6.

Lost Paradise (Charles Frohman, mgr.): Rochester, N. Y., Dec. 19-24, Syracuse 26, 27, Utica 28, Watertown 29, Troy 30, 31.

Love and Money: Philadelphia, Pa., Dec. 19-24.

LEWIS MORRISON (Edward J. Abram, mgr.): Roanoke, Va., Dec. 20, Lynchburg 21, Petersburg 22, Richmond 23, 24, Harlem, N. Y., 26-31, Brooklyn Jan. 2-7.

Louise Hamilton: Susquehanna, Pa., Dec. 20, 21, Homer, N. Y., 22-24.

Larry the Lord (Harry Greenwall, mgr.): Richmond, Va., Dec. 20, 21.

Lizzie Evans: Sumter, S. C., Dec. 20, Wilmington, N. C., 21, Goldsboro 22, Fayetteville 23, Raleigh 24.

Lyceum Theatre (Frohman's): New York city, Nov. 15—indefinite.

Leonzo Bros.: New Orleans, La., Dec. 12-24.

Little Trixie (Fred Robbins, mgr.): Mt. Pleasant, Pa., Dec. 22, Uniontown 23.

Lillian Lewis (Lawrence Marston, mgr.): Lawrence, Mass., Dec. 21, Lynn 23.

Lamont Comedy: Clearfield, Ia., Dec. 19-24.

Leora E. Lane: Ravenna, Neb., Dec. 19-24.

Lord Rooney (James Fort, mgr.): New York city Dec. 19-24, Cohoes, N. Y., 26, Saratoga 27, Mechanicsville 28, Syracuse 29-31.

London Theatre (A. B. Scoville, mgr.): Higbee, Mo., Dec. 19-21.

Lillian Tucker (Charles C. Vaught, mgr.): Simcoe, Ont., Dec. 19-24.

Lost in New York: Washington, D. C., Dec. 18-24, Reading, Pa., 26, Shamokin 27, Williamsport 28, 29, Wilkesbarre 30, 31, Scranton 2, 3, Hazelton 4, Mauch Chunk 5, Mahanoy City 6.

Lost in London (Newton Beers, mgr.): Buffalo, N. Y., Dec. 19-24.

Lyceum Theatre (Sharpley's): Thayer, Mo., Dec. 19-24.

Little Goldie (George T. Bradon, mgr.): Forest City, Pa., Dec. 20, Carbondale 21, Honesdale 22, Port Jervis, N. Y., 23, Matteawan 24, Brooklyn 26-31, Newark, N. J., Jan. 2-7.

MACOLA-MASON COMEDY (Wesley Sisson, mgr.): New York city Dec. 19—indefinite.

My Official Wife (Frank W. Sanger, mgr.): Reno, Nev., Dec. 20, Provo, Utah, 21, Ogden 22, Salt Lake City 23, 24, Denver, Col., 26-31.

Midnight Special (Reist and Ballauf, mgrs.): Baltimore, Md., Dec. 19-24.

McCarthy's Mishaps (Charles E. Rice, mgr.): Chicago, Ill., Dec. 18-Jan. 7.

Milton Nobles (J. Duke Murray, mgr.): Hot Springs, Ark., Dec. 19, Little Rock 20, 21, Memphis, Tenn., 22-24.

Mlle. Rhea (W. T. London, mgr.): Arkansas City, Kans., Dec. 20, Wichita 21, Emporia 22, Leavenworth 23, Topeka 24.

Mavourneen (Aug. Pitou, mgr.): Toledo, O., Dec. 20, Detroit, Mich., 22-24, Cincinnati, O., 26-31, Toronto, Ont., Jan. 2-7.

Merry Cobbler (Bertram and Willard, mgrs.): Ligonier, Pa., Dec. 20, Johnstown 22, Jeannette 23, Hollidaysburg 24, Tyrone 26, Indiana 27, Scottdale 28, Mt. Pleasant 29, Connellsville 30, Uniontown 31.

MIDNIGHT ALARM (Charles H. Young, mgr.): Brooklyn, E. D., Dec. 26-31, Newark, N. J., Jan. 2-7.

Miss Helyett (E. D. Price, acting mgr.): Boston, Mass., Dec. 12-24.

Mr. Wilkinson's Widows (Charles Frohman, mgr.): Detroit, Mich., Dec. 20, Ypsilanti 21, Ann Arbor 22, Adrian 23, Coldwater 24.

May Henderson: Grand Haven, Mich., Dec. 20, 21, Ionia 22-24.

Mme. Janauschek (Frank V. Hawley, mgr.): Birmingham, Conn., Dec. 20, Bridgeport 21, New Haven 22, Middletown 23, New London 24.

May Bretonne (George W. Hamler, mgr.): Findlay, O., Jan. 2-7.

Marie Wainwright (Julian Magnus, mgr.): Allentown, Pa., Dec. 20, Wilkesbarre 21, 22, Scranton 23, 24.

Mme. Modjeska (Frank L. Perley, mgr.): West Superior, Wis., Dec. 26, Duluth, Minn., 27, 28, Winona 29, La Crosse, Wis., 30, Eau Claire 31.

Midnight Alarm (A. Y. Pearson, mgr.): Dubuque, Ia., Dec. 22.

Men and Women (Charles Frohman, mgr.): Brooklyn, N. Y., Dec. 19-24.

PAULINE HALL ✲ PURITANIA

Under the direction of GEORGE B. McLELLAN.

Merry Time (G. W. Ward, mgr.): Chicago, Ill., Dec. 18-24, Englewood 25, 26.

Moonshiner: Anderson, S. C., Dec. 20, Elberton, Ga., 21, Athens 22, Griffin 23, Atlanta 24-26.

Mrs. Potter-Kyrle Bellew (John Stetson, mgr.): New York city Dec. 12-24, Brooklyn, E. D., 26-31.

Maude Hillman (W. G. Snelling, mgr.): Baldwinsville, N. Y., Dec. 19-21, Seneca Falls 22-24, Geneva 26-28, Watkins 29-31, Ithaca Jan. 2-7.

Mr. Potter of Texas (J. H. Robb, mgr.): Plainfield, N. Y., Dec. 20, Trenton 21, Burlington 22, Camden 23, 24, Wilmington, Del., 26.

MORA-WILLIAMS (Fred. Williams, mgr.): Danbury, Conn., Dec. 19-24, Birmingham 26-31, Little Falls, N. Y., Jan. 2-7.

Madeline Merli (Fred. Schwartz, mgr.): Kankakee, Ill., Dec. 20, Danville 21, Bloomington 22, Pekin 23, Springfield 24, Quincy 26, Keokuk, Ia., 27, Burlington 28, Davenport 29, Clinton 30, Dubuque 31, Cedar Rapids Jan. 2, Marshalltown 3, Des Moines 4, 5, Omaha, Neb., 6, 7.

Mr. and Mrs. Sidney Drew: Nashville, Tenn., Dec. 20, 21, Memphis 22-24.

Master and Man (C. D. McCall, mgr.): Minneapolis, Minn., Dec. 19-24.

Mr. and Mrs. Robert Wayne (Howard Wall, mgr.): Lansing, Mich., Dec. 19-24, Kalamazoo 26-31, So. Bend, Ind., Jan. 2-7.

Mr. Potter of Texas (McVicker and Robb, mgrs.): New Orleans, La., Dec. 19-24.

NEW MONTE CRISTO (Fred. Felton, mgr.): Washington, Ia., Dec. 20, Newton 21, Omaha, Neb., 22-24, Lincoln 25, 26, York 27, Hastings 28, Kearney 29, Grand Island 30, Beatrice Jan. 2, Aurora 3, Nebraska City 4, Clarinda, Ia., 5, Creston 6, Red Oak 7.

Noss Jollity (H. Noss, mgr.): Gainesville, Ga., Dec. 20, Newnan 21, West Point 22, Opelika, Ala., 24, Montgomery 26, Troy 27, Dothan 28, Ozark 29, Eufaula 30, Columbus, Ga., Jan. 2, Americus 3, Albany 4, Way Cross 5, Brunswick 6.

Nora Machree (Sidney R. Ellis, mgr.): Lincoln, Neb., Dec. 20, Fremont 21, Omaha 22-24, Council Bluffs, Ia., 25, Des Moines 26, Marshalltown 27, Davenport 28, Dubuque 29, Rockford, Ill., 30, Madison, Wis., 31, Milwaukee Jan. 1-3.

Nobody's Claim (E. A. Warren, mgr.): Jersey City, N. J., Dec. 18-24.

Nat C. Goodwin (George J. Appleton, mgr.): New York city Nov. 7-Dec. 24.

New York Day by Day (Charles D. Melville, mgr.): Cincinnati, O., Dec. 19-24, Nashville, Tenn., 26-31, Louisville, Ky., Jan. 2-7.

Natural Gas (Sam P. Cox, mgr.): Hannibal, Mo., Dec. 20, Fort Madison, Ia., 21, Ottumwa 22, Davenport 23, Cedar Rapids 24, Omaha, Neb., 25-28, Sioux City, Ia., 29, Lincoln, Neb., 30, Iowa City, Ia., 31, Des Moines Jan. 2, Burlington 3.

Nellie McHenry (A. J. Spencer, mgr.): Cincinnati, O., Dec. 19-24, Columbus 25, 26, Springfield 27, Dayton 28, Indianapolis, Ind., 29-31, Cincinnati, O., Jan. 2-7.

Nutmeg Match (Sol. Litt, acting mgr.): Cincinnati, O., Dec. 26-31, St. Louis, Mo., Jan. 2-7.

N. S. Wood (W. A. Edwards, mgr.): Chicago, Ill., Dec. 25-31.

Oliver Byron (J. P. Johnson, mgr.): Jersey City, N. J., Dec. 20-31, Wilkesbarre, Pa., Jan. 2, 3, Scranton 4, 5, Pittston 6, Williamsport 7.

OLE OLESON (Clay Lambert, manager): Nashville, Tenn., Dec. 19-24, Columbia 26, Huntsville, Ala., 27, Jackson, Tenn., 28, Memphis 29-31.

Only a Pauper (George H. Heiser, mgr.): Fond du Lac Dec. 21, Racine 22, Pullman, Ill., 23.

Old Farmer Stebbins: Joplin, Mo., Dec. 25.

Our Irish Visitors (W. J. Benedict, mgr.): Chicago, Ill., Dec. 18-24, Grand Rapids, Mich., 26, 27, Muskegon 28.

Old Homestead (E. A. McFarland, mgr.): Waco, Tex., Dec. 20, Austin 21, 22, San Antonio 23, 24, El Paso 26, Riverside, Cal., 29, San Diego 30, 31, Los Angeles Jan. 2-6, Fresno 7.

ONLY A FARMER'S DAUGHTER (Jean Voorhees): Springfield, Mo., Dec. 20, Fayetteville, Ark., 21, Van Buren 22, Fort Smith 23, 24, Joplin, Mo., 26, Galena, Kans., 27, 28, Pittsburg 29, Weir City 30, Rich Hill, Mo., Jan. 2, Paola, Kans., 3, Ottawa 4, Leavenworth 5, Atchison 6, 7.

Our German Ward (T. D. Middaugh, mgr.): Centralia, Wash., Dec. 20, Chehalis 21, Hillsboro, Ore., 22, Vancouver, Wash., 23, Oregon City, Ore., 24.

One of the Finest: Rockville, Ind., Dec. 20, Crawfordsville 21, Frankfort 22, Lebanon 23, Lafayette 24, Marion 26, Wabash 27, Peru 28, Kokomo 29, Elwood 30, Anderson 31, Muncie Jan. 2, Winchester 3, Hartford City 4, Huntington 5.

Old Farmer Hopkins (Frank S. Davidson, mgr.): Conneautville, Pa., Dec. 20, Conneaut, O., 21.

O'Dowd's Neighbors (Fred. H. Whipple, mgr.): Chicago, Ill., Dec. 18-24, Peoria 25, Springfield 26, Bloomington 27, Quincy 28, Keokuk, Ia., 29, Burlington 30, Cedar Rapids 31, Davenport Jan. 2, Ottumwa 3, Des Moines 4, Sioux Falls, So. Dak., 5, Sioux City, Ia., 6, Lincoln, Neb., 7.

PAY TRAIN (Dittmar Brothers, mgrs.): Englewood, Ill., Dec. 19-21, Lansing, Mich., 26, Port Huron, 27, Ann Arbor 28, Bay City 29, 30, East Saginaw 31, Jackson Jan. 2, Kalamazoo 3, Battle Creek 4, Marshall, Wis., 5.

Power of the Press (Philip Simmonds, acting mgr.): Boston, Mass., Dec. 19-24, Philadelphia, Pa., 26-31, Trenton, N. J., Jan. 2, 3, Wilkesbarre, Pa., 4, 5, Reading 6, 7.

Pair of Kids (Ezra Kendall, mgr.): Cleveland, O., Dec. 19-24.

Paul Kauvar (Eugene Robinson, mgr.): Chicago, Ill., Dec. 18-24.

Private Secretary (Edwin Travers, mgr.): Battle Creek, Mich., Dec. 26, East Saginaw 27, Bay City 28, Port Huron 29, London, Ont., 30, Hamilton 31, Toronto Jan. 2-7.

Pete Peterson: St. Paul, Minn., Dec. 26-31.

POLICE PATROL (Neil Florence, mgr.): Columbus, O., Dec. 18-20, Indianapolis, Ind., 26-31, Cincinnati, O., Jan. 2-7.

Patti Rosa (W. O. Wheeler, mgr.): Tucson, Ariz., Dec. 20, El Paso, Tex., 22, 23, San Antonio 25, 26, Waco 27, Corsicana 28, Bryan 29, Houston 30, 31, Galveston Jan. 2, Brenham 3, Austin 4, Belton 5, Dallas 6, 7.

PETE BAKER (Wilbur Harlan, mgr.): Hot Springs, Ark., Dec. 26.

Peck's Bad Boy: Denver, Col., Dec. 19-24.

Prodigal Father (Jefferson, Klaw and Erlanger, mgrs.): New York city Dec. 12-31.

Power of Gold (Walter Sanford, mgr.): Philadelphia, Pa., Dec. 12-24, New York city 26-Jan. 7.

Paige Players (George W. Paige, mgr.): Mankato, Minn., Dec. 19-24, Madelia 26-31.

Roland Reed (E. B. Jack, mgr.): Montgomery, Ala., Dec. 20, Anniston 21, Macon, Ga., 22, Savannah 23, Augusta 24.

Rob Roy (J. W. Rennie, mgr.): Toronto, Ont., Dec. 19-24.

ROBERT MANTELL (Proctor and Turner, mgrs.): Pittsburg, Pa., Dec. 19-24.

Reddy the Mail Girl (Carl Brehm, mgr.): Huntington, Pa., Dec. 21, Osceola 22, Clearfield 23, Philipsburg 24, Houtzdale 26, Lock Haven 27.

R. D. MacLean Marie Prescott (F. H. Bowly, mgr.): Paterson, N. J., Dec. 19-21, Harrisburg, Pa., 22, Martinsburg, W. Va., 23, Cumberland, Md., 24, Wheeling, W. Va., Jan. 2, Cambridge, O., 3, Zanesville 4, Columbus 5-7.

Russell and Henderson Comedy: Port Norris, N. J., Dec. 21-23.

Rice and Fay Dramatic: Reading, Pa., Dec. 19-24.

Rice's Surprise Party (E. E. Rice, mgr.): Providence, R. I., Dec. 19-21, New London, Conn., 22, Chelsea, Mass., 23, Lynn 24, Boston 26-31.

Rose Coghlan (John T. Sullivan, mgr.): Washington, D. C., Dec. 19-24, Hartford, Conn., 26, 27, Yonkers, N. Y., 28, Poughkeepsie 29, Albany 30, 31, Philadelphia, Pa., Jan. 2-7.

Rosina Vokes (Clarence Fleming, mgr.): Boston, Mass., Dec. 5-24, Manchester, N. H., 26, Lowell, Mass., 27, Hartford, Conn., 28, 29, New Haven 30, 31, Washington, D. C., Jan. 2-7.

Runaway Wife (T. C. Howard, mgr.): Albany, N. Y., Dec. 19-24, Pittsfield, Mass., 26, Adams 27, No. Adams 28, Greenfield 29, Fitchburg 30, Marlboro 31, Lowell Jan. 2, Nashua, N. H., 3, Manchester 4, Concord 5, Laconia 6, Sanford, Fla., 7.

Ramsay Morris Comedy: Buffalo, N. Y., Dec. 19-24.

Riley Dramatic: Shelbyville, Ind., Dec. 19-24.

Renfrow's Pathfinders (J. N. Renfrow, mgr.): Creston, Ia., Dec. 19-24.

Robert Downing (Will McConnell, mgr.): Peoria, Ill., Dec. 20, Springfield 21, Decatur 22, Frankfort, Ind., 23, Indianapolis 24, Anderson 26, Muncie 27, Terre Haute 28, Vincennes 29, Evansville 30, Cairo, Ill., 31, Memphis, Tenn., Jan. 2-4.

Richard Gorman: Litchfield, Conn., Dec. 20, 21, Bridgeport 22-24.

Social Session (D. J. Sprague, mgr.): New Albany, Ind., Dec. 20, Frankfort, Ky., 21, Lexington 22, Paris 23, Maysville 24.

SHE COULDN'T MARRY THREE (Lillian Kennedy, C. Hassenforder, mgr.): Norwalk, Conn., Dec. 20, Norwich 21, Holyoke, Mass., 26, Northampton 27, Webster 28, Waltham 29, New Bedford 30, Brockton 31, Lynn Jan. 2, Gloucester, Mass., 3, Chelsea 4, Newburyport 5, Dover, N. H., 6, Biddeford, Me., 7.

Sol. Smith Russell (Fred G. Berger, mgr.): Milwaukee, Wis., Dec. 25-31.

Spider and the Fly (Western, Josh E. Ogden, acting mgr.): Ottumwa, Ia., Dec. 20, Keokuk 21, Burlington 22, Muscatine 23, Rock Island, Ill., 24, Davenport, Ia., 25, Galesburg, Ill., 26, Clinton 27, Jacksonville 28, Bloomington 29, Peoria 30, Racine, Wis., 31, Chicago, Ill., Jan. 1-14.

Siberia (Harry Kennedy, mgr.): Lexington, Ky., Dec. 20, Middletown, O., 21, Union City 22, Lima 23, Findlay 24, Detroit, Mich., 26-31.

Society Fad (John H. Russell, mgr.): New York city Dec. 5-24.

STRUGGLE OF LIFE (Walter Sanford, mgr.): Rochester, N. Y., Dec. 19-24, Buffalo 26-31, Cleveland, O., Jan. 2-7.

Spooner Dramatic (F. E. Spooner, mgr.): Trenton, Mo., Dec. 19-24, Chillicothe 26-31.

Still Alarm (Joseph Arthur, mgr.): St. Louis, Mo., Dec. 18-24.

Spider and the Fly (Eastern, M. B. Leavitt, mgr.): Iowa City, Ia., Dec. 20, Davenport 21, Quincy, Ill., 22, Hannibal, Mo., 23, Sedalia 24, Kansas City 25-31, Denver, Col., Jan. 2-7.

Stetson Comedy (C. R. Stetson, mgr.): Waverly, N. Y., Dec. 29-31, Towanda, Pa., Jan. 2-4.

Stray Leaf: Centre, Mo., Dec. 20, 21, Perry 22-24.

SILVER KING—HASWIN (S. W. Coombs, mgr.): New York city Dec. 12-24, Richmond, Va., 26-28, Norfolk 29, Hampton 30, Petersburg 31, Danville Jan. 2, Roanoke 3, Lynchburg 4, Charlottesville 5, Staunton 6, Alexandria 7.

Superba (Edwin Warner, mgr.): New York city Dec. 26-Jan. 7.

Stuart Robson (W. R. Hayden, mgr.): Omaha, Neb., Dec. 20, 21, Kansas City, Mo., 22-24, Topeka, Kans., 26, St. Joseph, Mo., 27, Hannibal 28, Quincy, Ill., 29, Bloomington 30, Peoria 31, Chicago Jan. 1-14.

SPOONER COMEDY (B. S. Spooner, mgr.): Winfield, Kans., Dec. 19-24.

Side Tracked (Walters and Rawson, mgrs.): Ottawa, Ill., Dec. 21, Lincoln 24.

Skipped by the Light of the Moon (Fowler and Warmington, mgrs.): Omaha, Neb., Dec. 18-21, Los Angeles, Cal., 24, 25.

Si Plunkard: Ames, Ia., Dec. 20, Marshalltown 21, Grinnell 22, Newton 23.

St. Felix Sisters: Leesburg, Fla., Dec. 20, Ocala 21, Gainesville 22, Lake City 23, Brunswick, Ga., 24.

Sawtelle Dramatic: Marlboro, Mass., Dec. 19-24.

Sterling Comedy: Canton, Pa., Dec. 19-24.

The Doctor (Laughead and Nash, mgrs.): New Philadelphia, O., Dec. 26, Newcomerstown 27, Uhrichsville 28, Sherrodsville 29, Mineral Point 30, Massillon 31.

Thomas W. Keene (W. F. Dickson, mgr.): Memphis, Tenn., Dec. 15-21, Nashville 22-24, Louisville, Ky., 26-28, Columbus, O., Jan. 2-4.

THE OPERATOR (Twin Stars, T. W. Dinkins, mgr.): Philadelphia, Pa., Dec. 19-24, Brooklyn, N. Y., 26-31.

Trip to Chinatown: New York city—indefinite.

Texas Steer (Hoyt and Thomas, mgrs.): Cincinnati, O., Dec. 19-24.

The Hustler (William T. Keough, mgr.): Cincinnati, O., Dec. 19-24, Louisville, Ky., 26-31, Brooklyn, N. Y., Jan. 2-7.

The Voodoo (Gus Bothner, mgr.): St. Louis, Mo., Dec. 18-24, East St. Louis, Ill., 25, Alton 26, Springfield 27, Peoria 28, Galesburg 29, Streator 30.

The Scout (A. Y. Pearson, mgr.): Philadelphia, Pa., Dec. 19-24.

Thatcher's Tuxedo (Henry J. Sayers, mgr.): Brockton, Mass., Dec. 20, New Bedford 21.

The Shamrock (George L. Harrison, manager): New Haven, Conn., Dec. 20, 21.

The Foresters (Arthur Rehan, mgr.): Baltimore, Md., Dec. 19-24.

TWO SISTERS (George W. Ryer, mgr.): Buffalo, N. Y., Dec. 19-24, Louisville, Ky., 26-31, Cincinnati, O., Jan. 2-7.

That Spaniard: Webb City, Mo., Dec. 20, Lemars, Ia., 21, Nevada, Mo., 22, Butler 23, 24, Holden 26-28, Warrensburg 29-31.

Tony Farrell (C. F. Callahan, manager): Philadelphia, Pa., Dec. 19-24, Baltimore, Md., 26-31.

Theresa Newcomb (T. J. Jackson, mgr.): St. Louis, Mo., Dec. 19-24.

The Stowaway (Litt and Davis, mgrs.): Chicago, Ill., Dec. 11-24, St. Louis, Mo., 26-31, Louisville, Ky., Jan. 2-7.

The Ensign (Litt and Davis, mgrs.): New York city, Dec. 5-24, Washington, D. C., 26-31, Baltimore, Md., Jan. 2-7.

THE WORLD AGAINST HER (Sam B. Villa, mgr.): Detroit, Mich., Dec. 19-24, Ypsilanti, Mich., 26, Ann Arbor 27, Adrian 28, Coldwater 29, Elkhart, Ind., 30, Kendallville 31, Defiance, O., Jan. 2, Delphos 3, No. Manchester, Ind., 4, Peru 5, Hartford City 6, Elwood 7.

Two Old Cronies (Wills'): Fond du Lac, Wis., Dec. 24.

The Grey Mare (George C. Bowers, acting mgr.): Jacksonville, Ill., Dec. 20, Peoria 21, Galesburg 22.

The Vendetta (E. W. Varney, Jr., mgr.): Boston, Mass., Dec. 19-24, Hoboken, N. J., 26-28, Middletown, N. Y., 29, Trenton, N. J., 30-31.

The Dazzler (George H. Murray, mgr.): Wheeling, W. Va., Dec. 20, Parkersburg 21, Charleston 22, Huntington 23, Lexington 24, Cincinnati, O., 26-31.

THOMAS E. SHEA (Thos. E. Shea, mgr.): Philadelphia, Pa., Dec. 19-24, Baltimore, Md., 26-31.

The Dago (F. O. Singer, mgr.): Grand Rapids, Mich., Dec. 19-21.

Uncle Josh Spruceby (D. B. Lewis, mgr.): Council Bluffs, Ia., Dec. 20, Blair, Neb., 21, Sioux City, Ia., 22, Sioux Falls, So. Dak., 23, Mankato, Minn., 24.

Ullie Akerstrom (Gus Bernard, mgr.): Titusville, Pa., Dec. 20, Corry 21, Jamestown, N. Y., 22, Elmira 23, Binghamton 24, Worcester, Mass., 26-31.

Under the Lion's Paw (George B. Peck, mgr.): Cleveland, O., Dec. 19-24.

Uncle Hiram (Harry Hardy, mgr.): Peoria, Ill., Dec. 20.

Uncle Tom's Cabin (Piatt and Goodman, mgrs.): Lisbon, N. H., Dec. 20, West Lebanon 21, Lebanon 22, Woodstock, Vt., 23, Windsor 24.

W. H. Crane (Joseph Brooks, mgr.): Norfolk, Va., Dec. 20, Brooklyn, N. Y., 26-31.

Wade-Leroyle (F. P. Prescott, mgr.): Armour, So. Dak., Dec. 19-21, Scotland 22-24, Yankton 26-28, Hawarden, Ia., 29-31.

Wilson Barrett: Toronto, Ont., Dec. 19-24.

Walker Whiteside (W. F. Henderson, mgr.): Fort Scott, Kans., Dec. 20, Jefferson City 21, Alton, Ill., 22, Mattoon 23, Charleston 24, Paris 26, Danville 27, Crawfordsville, Ind., 28, Frankfort 29, Kokomo 30, Wabash Jan. 2, Goshen 3, Elkhart 4, Fort Wayne 5.

Wait Till the Clouds Roll By (W. W. Downing, mgr.): New Orleans, La., Dec. 18-24.

Wife for Wife (T. H. Winnett, mgr.): New York city Dec. 19-24.

White Slave (Harry Kennedy, mgr.): Indianapolis, Ind., Dec. 26-27.

Weston Comedians: Waukesha, Wis., Dec. 19-24.

Warde-James (Robert Brower, mgr.): Philadelphia, Pa., Dec. 19-24, Troy, N. Y., 26, Newburg 27, Albany 28, Johnstown 30, Utica 31, Syracuse Jan. 2, 3, Binghamton 4, Buffalo 5-7.

Waite Comedy: Norristown, Pa., Dec. 26-31, West Chester Jan. 2-7.

World (J. Z. Little, mgr.): Ruston, La., Dec. 20, Jefferson, Tex., 21, Pine Bluff, Ark., 22, Little Rock 26, Hot Springs 27.

Waifs of New York (Harry Williams, mgr.): Trenton, N. J., Dec. 23, 24.

Von Yonson (Gus Hogarty, mgr.): Winona, Minn., Dec. 20, St. Paul 25-31, Minneapolis Jan. 1-7.

Zeb the Clodhopper (Young and Kauffman, mgrs.): Kokomo, Ind., Dec. 20, Marion 21, Richmond 22, Elwood 23, Muncie 24, Terre Haute 26, Greenburg 27, Shelbyville 28, Columbus 29, Madison 30, Vincennes 31.

OPERA AND CONCERT.

Bostonian Opera (Charles W. Hamilton, mgr.): New York city Nov. 7-Dec. 24, Boston, Mass., 26-Jan. 1.

Boston Comic Opera (Rich and Van Asten, mgrs.): Sidney, O., Dec. 20, Kenton 21, Bowling Green 22, Fostoria 23, No. Baltimore 24.

Calhoun Opera: Missoula, Mont., Dec. 20, Walla Walla, Wash., 22-24, Pendleton, Ore., 26, Moscow 27, Colfax 28, Spokane Falls 29-31.

Corinne Opera Burlesque (Jennie Kimball, mgr.): Kansas City, Mo., Dec. 25-31, St. Louis Jan. 2-7.

De Wolf Hopper Opera (Ben D. Stevens, mgr.): Worcester, Mass., Dec. 20, 21, Providence, R. I., 22-24, Boston, Mass., 26-Jan. 7.

Digby Bell Opera (Thomas Prior, mgr.): Chicago, Ill., Dec. 19-31.

Fencing Master (J. M. Hill, mgr.): New York city Nov. 14—indefinite.

GEO. A. BAKER OPERA: St. John, N. B., Dec. 12-24, Portland, Me., 26-Jan. 7.

Henry Mapleson Opera: Louisville, Ky., Dec. 19-20, Birmingham, Ala., 27, 28.

Henry E. Dixey (Harry Askin, mgr.): Pittsburg, Pa., Dec. 19-24.

Lillian Russell Opera (T. Henry French, mgr.): Philadelphia, Pa., Dec. 12-24, New York city 26—indefinite.

McGibeney Family: Tarentum, Pa., Dec. 21, Sharpsburg 22, Waynesburg 23.

Nashville Students (Wright's): Eldon, Ia., Dec. 20, Keosauqua 21, Farmington 22.

Ovide Musin Concert (R. E. Johnson, mgr.): Pottsville, Pa., Dec. 21, Philadelphia 22, Towanda 23, Titusville 24, Pittsburg 26, Greensburg 27, Beaver 28, Bradford 29, Norwalk, O., 30, Sandusky 31, Toledo Jan. 1, Kankakee, Ill., 2, Madison, Wis., 3, Duluth, Minn., 4, 5.

Pauline Hall Opera (George B. McLellan, mgr.): Chicago, Ill., Dec. 19-Jan. 14.

Robin Hood Opera (Barnabee, Karl and McDonald, mgrs.): St. Louis, Mo., Dec. 19-24, Cincinnati, O., 26-31.

Remenyi Concert: Belvidere, Ill., Dec. 26, Rockford 27, Clinton, Ia., 28, Moline, Ill., 29, Rock Island 30, Davenport, Ia., 31, Des Moines Jan. 2, Cedar Rapids 3, Marshalltown 4, Vinton 5.

Sefton and Weston: Archibald, Pa., Dec. 20, Tunkhannock 21, Carbondale 22, Honesdale 23, Stroudsburg 24, Paterson, N. J., 26.

Schubert Symphony Club: Paxton, Ill., Dec. 21, Tilman 22, Fairbury 23, Chenoa 24.

TAR AND TARTAR (C. B. Mullaly, mgr.): Kansas City, Mo., Dec. 19-24, St. Louis 25-31, East St. Louis, Ill., Jan. 1, Anderson, Ind., 2, Muncie 3, Terre Haute 4, Indianapolis 5-7.

Tennessee Warblers (Pugsley Brothers, mgrs.): Brooklyn, N. Y., Dec. 19-24.

Torrett Concert (Gustave Thalberg, mgr.): Nanticoke, Pa., Dec. 20, Plymouth 21, Lewiston 22, Peale 23, Altoona 24, Johnstown 26, Houtzdale 27, Irwin 30, McKeesport 31, Hornellsville Jan. 2, Uniontown 3, Youngstown, O., 4.

The Isle of Champagne (Charles MacGeachy, mgr.): New York city Dec. 10—indefinite.

Wilbur Opera: Pittsburg, Pa., Dec. 19-24.

Walter Emerson Concert (Spencer Apollonis, mgr.): Malone, N. Y., Dec. 20, Watertown 21, Rochester 22, Batavia 23, Mt. Morris 24, Dansville 26, Hornellsville 27, Utica 28, Waverly 31.

VARIETY AND BURLESQUE.

Bailey Vaudeville: Canton, O., Dec. 22, Youngstown 23, New Castle, Pa., 24.

City Sports Burlesque: Philadelphia, Pa., Dec. 19-31.

Creole Burlesque (Sam T. Jack, mgr.): Indianapolis, Ind., Dec. 19-24, Louisville, Ky., 26-31.

Early Birds Burlesque: Brooklyn, E. D., Dec. 19-24.

Forty Thieves Burlesque (Sam T. Jack, mgr.): Keokuk, Ia., Dec. 20, Peoria, Ill., 21, So. Chicago 22-24.

Fay Foster Burlesque: Haverhill, Mass., Dec. 20, Amesbury 21, Lynn 22, New Britain, Conn., 23, Chester, Pa., 24, Washington, D. C., 26-31, New York city Jan. 2-7.

French Folly Burlesque (R. Manchester, mgr.): Philadelphia, Pa., Dec. 19-24, Brooklyn, N. Y., 26-31.

GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): New York city Dec. 19-31.

George Dixon Specialty: Providence, R. I., Dec. 19-24.

Gus Hill Novelties: Brooklyn, N. Y., Dec. 19-24, New York city 26-31, Montreal, P. Q., Jan. 2-7.

George Sun: Terre Haute, Ind., Dec. 21, 22, Evansville 24.

Henry Burlesque: Brooklyn, E. D., N. Y., Dec. 19-24.

Harry Williams' Meteors (Harry W. Williams, mgr.): Indianapolis, Ind., Dec. 19-24.

Howard Athenæum (John D. Hopkins, mgr.): Toledo, O., Dec. 19-24, Chicago, Ill., 26-31.

Harry Williams' Own (Harry W. Williams, mgr.): Washington, D. C.

Hyde Comedians (Hyde and Behman, mgrs.): Cincinnati, O., Dec. 18-24, Salem, Mass., 26, Lynn 27, Lawrence 28, Brockton 29, Taunton 30, Fall River 31, Brooklyn, E. D., Jan. 2-7.

Irwin Brothers Specialty: Pittsburg, Pa., Dec. 19-24.

London Gaiety: Rochester, N. Y., Dec. 19-24.

London Sports (E. F. Rush, mgr.): Albany, N. Y., Dec. 19-24.

May Howard Burlesque (T. E. Miaco, mgr.): Louisville, Ky., Dec. 19-24, Chicago, Ill., 25-31, Milwaukee, Wis., Jan. 1-7.

May Russell Burlesque: New York city, Dec. 19-24, New Haven, Conn., 26-28, Springfield, Mass., 29-31, Brooklyn, N. Y., Jan. 2-7.

McHenry's English Swells (McHenry and McGuire, mgrs.): Matteawan, N. Y., Dec. 20, New Britain, Conn., 22, Willimantic 23, Meriden 24, Brooklyn 26-31.

Night Owls Burlesque (Robt. Manchester, mgr.): Philadelphia, Pa., Dec. 19-24, Baltimore, Md., 26-31.

Parisian Folly Burlesque (C. W. Williams, mgr.): Paterson, N. J., Dec. 19-24.

Paris Gaiety Girls: Philadelphia, Pa., Dec. 19-24.

Reilly and Woods: Cleveland, O., Dec. 19-24, Cincinnati 26-31, Chicago, Ill., Jan. 2-7.

Rose Hill Folly (Rice and Barton, mgrs.): New York city Dec. 19-24.

Rentz-Santley Burlesque (Abe Leavitt, mgr.): Rockford, Ill., Dec. 20, Aurora 21, Elgin 22, Joliet 23, Alton 24, St. Louis, Mo., 25-31.

Sam Devere: Baltimore, Md., Dec. 19-24, New York city, 26-Jan. 7.

TONY PASTOR: New York city Oct. 31—indefinite.

Trans-Oceanic Specialty (John D. Hopkins, mgr.): Newark, N. J., Dec. 19-24, Philadelphia, Pa., 26-31.

Victor's Vaudeville: Boston, Mass., Dec. 19-24.

Weber and Fields' Variety (C. F. Cromwell, mgr.): New York city Dec. 19-24, Newark, N. J., 26-31, New York city Jan. 2-7.

MINSTRELS.

Al. G. Field (John Vogel, act. mgr.): Thomasville, Ga., Dec. 20, Waycross 21, St. Augustine, Fla., 22, Sanford 23, Orlando 24, Ocala 26, Jacksonville 27, Brunswick, Ga., 28, Savannah 29, Augusta 31, Greenville, S. C., Jan. 2.

Boyd's Modern (Boyer and Santelle, mgrs.): Franklin, Mass., Dec. 20, Southbridge 21, Willimantic, Conn., 22, Meriden 24.

Cleveland (W. S. Cleveland, mgr.): Baltimore, Md., Dec. 19-24.

Charles E. Schilling: Hanford, Cal., Dec. 20, Fresno 21, Stockton 23, Sacramento 24, 25.

C. W. Vreeland (Harry A. Hawn, mgr.): Hartford, Conn., Dec. 20, Portchester, N. Y., 21, Yonkers 22, Tarrytown 23, Paterson, N. J., 24, Newark 26, Philadelphia, Pa., 27-31.

Gorton: Rushville, Ind., Dec. 20, Greensburg 21, Richmond 26.

Kusell: Pullman, Ill., Dec. 20, Milwaukee, Wis., 21-23.

Lucier Consolidated: Oneonta, N. Y., Dec. 24, Binghamton 26.

Lew Dockstader (Harry J. Clapham, mgr.): Dover, N. H., Dec. 20, Portsmouth 21, Woonsocket, R. I., 22, Webster 23, Birmingham, Conn., 24, Philadelphia, Pa., 26-31.

Original Georgians: Breckinridge, Minn., Dec. 20, Barnesville 21.

PRIMROSE AND WEST (D. W. Truss, mgr.): Utica, N. Y., Dec. 20.

West and Raynor: Springfield, Ill., Dec. 24.

MISCELLANEOUS.

A. E. Carpenter: Charleston, S. C., Dec. 19-24.

Bristol's (D. M.) Equines (John C. Patrick, mgr.): Boone, Ia., Dec. 20, Des Moines 21-24, Newton 26.

BARTHOLOMEW'S EQUINES (James Albert, mgr.): New York city Dec. 19-21, Fall River, Mass., Jan. 2-4, Beverly 5-7.

Bill Nye and Burbank (H. B. Thearle, mgr.): Chicago, Ill., Dec. 19-31.

Eli Perkins (Lectures): Fairmount, Ind., Dec. 20, Lebanon, O., 21, Cambridge 22, Waynesburg 23.

Henry Pincus Circus: Philadelphia, Pa., Dec. 5—indefinite.

I. F. Roswell: Peru, Ind., Dec. 20-24.

KELLAR (Magician): Philadelphia, Pa., Oct. 1—indefinite.

Musson and Co. Circus: Boyce, La., Dec. 20.

Prof. Herrmann: Chicago, Ill., Dec. 18-31, Baltimore, Md., Jan. 2-7.

Rhea Glassblowers: Wooster, Mass., Dec. 19-24.

Sells and Renfrow Circus: Palatka, Fla., Dec. 20, Jacksonville 21, Waycross, Ga., 22, Brunswick 23.

Shipp Brothers' Bell-Ringers: Hutchinson, Kans., Dec. 20, Leavenworth 21, Kansas City, Mo., 22, Brookfield 23, Atchison, Kans., 26, Holton 27, St. Joseph, Mo., 29.

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OPEN TIME.

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Albion, N. Y.: New Grand Opera House, Week of Dec. 19.

Alexandria, La.: Alexandria Opera House in January, February and March.

Atlantic, Iowa: Opera House, Dec. 26-31, Jan. 26-31.

Camden, S. C.: Camden Opera House, Dec. 22-31, Jan. 1-20, 22-31.

Canal Dover, Ohio: Big 4 Opera House, Dec. 24-31, Jan. 13, 14, March, 17-31.

Clinton, Ill.: New Fair Opera House, Dec. 5-17, 26-31, Jan. 2-14, Feb. 13-25.

Columbus, Kans.: Columbus Opera House, Dec. 16-20, Jan. 1-13, 14-21, Feb. 6-12-17, 21-27, March, April, and May.

Fayetteville, Ark.: Dec. 19-24, Jan. 9, Feb. 4, 13-18.

Grand Rapids: Mich. Power's Grand Opera House, Jan. 5-13, 23-28, Feb. 1-8, 10-28, March 4-31.

Gouverneur, N. Y.: Union Hall, Dec. 4-25, Jan. and Feb.

Kearney, Neb.: Kearney Opera House, Dec. 5-24.

Key West, Fla.: San Carlos Opera House, Dec. 1-31.

Lockport, N. Y.: Hodge Opera House, Weeks of Dec. 5 and 19.

Luzerne, Pa.: Houghton's Opera House, Holiday dates open.

Niagara Falls, N. Y.: Orpheus Park Theatre, weeks of Nov. 28, Dec. 5 and 19.

Owensboro, Ky.: New Temple Theatre, Dec. 20-24, 28, 29.

Pottstown, Pa.: Grand Opera House, Jan. 10, 11, 14, 17-23, Feb. 1, 9, 13, 17, 18, 26-28.

Phoenix, Ariz.: Devereaux Opera House, Dec. 12-31, Jan. 31, March 28, April 1.

Shamokin, Pa.: G. A. R. Opera House, Dec. 17, 19-24, 30, 31, Jan. 2, 14, 16-24.

St. Johns, N. B.: St. Johns Opera House, Jan. 3-5, 7, Feb. 13-20, March 1-11, 27-31, April 10-14.

Tyrone, Pa.: Academy of Music, Feb. 1-4, 7-9, 11-13, 15-23, 25, 26, March 1-9, 11-14, 16—April 27.

Vinton, Iowa: Watson's Opera House, Jan., Feb. and March.

Winchester, Ky.: Winchester Opera House, Dec. 22-31, Jan. 9-14, Feb. 3-25, March 6-9.

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LETTER LIST.

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WILSON BARRETT EXPLAINS.

Wilson Barrett sends to THE MIRROR a letter that he has also sent to the New York *Herald*, in response to his alleged criticism of certain actors published in the latter paper. Mr. Barrett says:

"I at the present moment have no less than five Americans in my company. Long before my present tour was arranged or thought of I had in my London theatre several American ladies and gentlemen playing important roles in my pieces.

"I probably have had more extensive dealings with American authors, actors and managers than any Englishman living, and in my admiration for American dramatic art I yield to no man. This should prove whether I am catholic in art or not. A stranger and an alien in a foreign country, I respect its laws and its customs, and it is neither my duty nor my wish to criticise either. But art is cosmopolitan; knows no country, and I have as much right to hold and express an opinion on matters of art here as at home.

"Some remarks of mine on American dramatic art made to an interviewer in Baltimore have, I regret to see, caused some of my dramatic brethren here a considerable amount of annoyance. Had they heard the context of the interview I cannot but think that they would have cordially agreed with all I said. Unfortunately only a portion of my remarks were printed, and that portion has been most misleading.

"The average American reporter is so intelligent, so quick-witted, and so fair, that I regard him as a friend, but unluckily for him and for me, the exigencies of news and space often compel him to condense his interviews, or to have it condensed for him by his editor, in a manner which plays havoc with his good intentions. Such I feel sure was the case in Baltimore; in fact, it was so admitted to me. What I did say was this: We had been talking about dramatic art generally, and the tendency of the age in the direction of lighter forms of amusement, and the question was asked: 'What do you think of Dramatic Art in America'? To this I answered: 'I admire American acting immensely; in number your comedians and character actors far exceed ours, although we too have great comedians and character actors. But here in America the general trend of your theatrical entertainments is so strongly towards comedy and eccentric character acting, that your comedians have more opportunity for qualifying themselves in that direction than ours have, but, until the last few years, we have paid much more attention to tragedy and the poetical and romantic drama than you and, as a natural consequence, I think we have more actors of this class than you have.' 'Could you not,' I asked, 'count on the fingers of your two hands the perfectly adequate Romeos, Juliets or Hamlets on the American stage at the present time.' My interviewer replied: 'Mr. Barrett, I could count them on the fingers of one.'

"In saying what I did and in asking this question I meant nothing detrimental to the ability of the American actor. Unfortunately for art, he too is amenable to the inexorable law of supply and demand. Were there to-day a strong demand in America for tragic or heroic actors it would not long go unfilled, but it is a fact that most of the artists who have played tragedy and heroic parts here for the past twelve years have been members of the companies of the lamented John McCullough, or the to be deplored Lawrence Barrett, who, with Edwin Booth, did so much for the highest form of dramatic art in this country, of Modjeska's company, and of one or two others at the utmost.

"Take the roster of the John McCullough company and see how its members have changed from one to the other of the companies I have named in almost regular sequence, a fact which not only attests the abilities of these ladies and gentlemen, but also the limited character of the demand and the supply. But four gentlemen have had the temerity in the last twelve years to branch forth as successors of the great actors I have named: Frederick Warde, Louis James, Robert Downing, and Charles B. Hanford. Two of these four gentlemen are personal friends of mine, and themselves advanced the very opinions in my presence (two weeks ago in Pittsburg), for which I am now criticised. Mr. James O'Neill, who has long been desirous of playing Hamlet and other Shakespearean roles, stated at that very meeting that he had not done so, because he did not believe that it would remunerate him to give up the substance gained by romantic drama for the shadow of the legitimate, and he cordially endorsed the sentiments expressed by Warde and James and reiterated by myself.

"You have in this country a very capable tragedian—Mr. Thomas W. Keene. When has he been honored by the profitable endorsement of a Metropolitan engagement? Does this fact not prove that there is not the proper demand for the exponents of highest forms of dramatic art?

"In conclusion, I may say that my remarks about 'society' actors are applied as much to my own country as to this. I was talking generally of the English speaking stage, and had in my mind's eye no particular or specific instances, and while upon this subject I reiterate my belief that acting of this kind, while it may be very natural does not call for the higher and ideal imaginative qualities required and demanded by heroic, poetic and romantic characters.

"It is one thing to photograph an object; it is a far different thing to paint an ideal picture; but though both may be artistic, there is no doubt which is the higher.

"I trust my American dramatic brothers and sisters will accept this explanation in the same spirit of fraternity in which I offer it."

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☞ Next week's issue, which will be the New Year's Number, will appear on Wednesday, Dec. 28—one day later than the usual date of issue.

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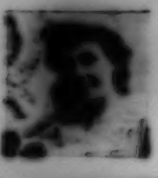

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